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JUNE, 1961

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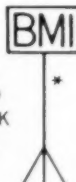
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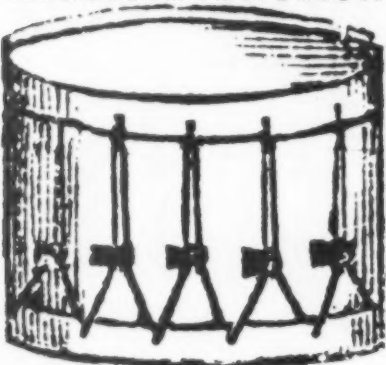
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(Front cover drawing courtesy Bettmann Archive)

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SPECIAL FIRST-HAND REPORT:

EAST-WEST MUSIC ENCOUNTER IN TOKYO

BANALITY AND CHALLENGE

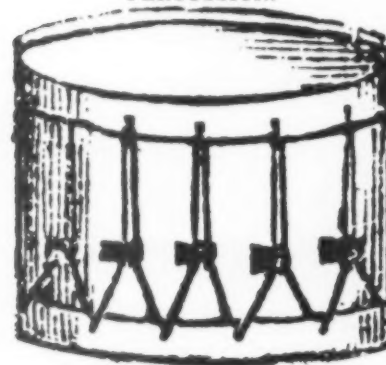
IN PARIS

CLAUDE ROSTAND REPORTS ON
AVANT-GARDE COMPOSERS
PIERRE BOULEZ, KARLHEINZ
STOCKHAUSEN, LUIGI NONO, AND
OTHERS

TOSHIRO MAYUZUMI
LESTER TRIMBLE INTERVIEWS
ONE OF JAPAN'S LEADING
CONTEMPORARY COMPOSERS.

BOOM IN BANDS

FREDERICK FENNEL EXPLORES
THE RESURGENT INTEREST IN
BRASSES, WOODWINDS AND
PERCUSSION.



A WORLD OF MUSIC IN
EACH ISSUE OF
INTERNATIONALLY FAMOUS
musical america

LETTERS TO THE EDITOR

Thomson Answers Helm

Certain factual errors in Virgil Thomson's article in the January 1961 Special Issue were pointed out by Everett Helm, our chief European Correspondent, in the May issue. We are pleased to reprint herewith Mr. Helm's objections together with Mr. Thomson's replies (in italics) from Tokyo, where he attended the East-West Encounter.

1. Germany does as much, or more, to televise opera as the Italian State Radio. (*Till I see proof of this in comparative figures covering the last five years, I hold to my statement.*)

2. Northern Switzerland is the German area of Switzerland, not eastern Switzerland. (*Right, certainly.*)

3. There are eight major radio stations in Germany, not five. (*How "major" the others are is a matter of opinion, especially as regards their as-siduities toward new music.*)

4. Schott is in Mainz, not Cologne. (*Right again.*)

5. Baden-Baden is not a capital city. (*Not any more, I'm afraid, though it was for some years the center of the French occupation.*)

6. Mr. Thomson omitted Radio Stuttgart, Frankfurt, Saarbrücken and Bremen from his list of radio stations. (*Also Braunschweig, I believe. That was my intention, since I was discussing those I counted as "major," which are roughly one to a state.*)

7. There are far less than 120 opera houses in Austria and Germany. (*Boris Blacher gave publicly last June the figure of 121. This is for the two Germanies, not for West Germany and Austria.*)

8. In mentioning the major European publishing firms, Mr. Thomson omitted Barenreiter and Boosey and Hawkes. (*I am not aware of having offered any list of all the "major" houses in Europe.*)

9. The Breitkopf and Härtel and Simrock publishing firms are still active in West Germany. (*Chiefly for classical editions. I should have thought their activity in the contemporary field pretty negligible.*)

10. Boris Blacher became director of the Hochschule für Musik in Berlin in 1953, not 1950. (*Delighted to have the exact date.*)

11. Heidelberg is not in the Rhineland. (*Indeed not.*)

12. Wolfgang Fortner was never director of the Heidelberg Conservatory. (*Chief teacher of composition, wasn't he? I can't get this detail exact from Tokyo.*)

13. Carl Orff did take a lively part in the reorganization of teaching and production in Germany. (*This is merely a statement, like mine to the contrary. Does Dr. Helm mean he worked at it like Blacher and Fortner and Egk?*)

Surely Orff's contribution was not "major.")

14. Fortner in 1950 was not oriented towards "light and melodious musical textures." (*The music by him that I saw in 1946 was neoclassical, light in sound, and as melodious as his gift permitted.*)

15. Erik Satie has never been a major influence in Germany and is virtually unknown there. (*A composer need not be well known to influence those who do know his work. In 1946 he was deeply admired by Blacher and Von Einem. And influence on Orff could be alleged. In recent years also, I believe, his Socrate, conducted in Munich by Manuel Rosenthal, made considerable impression.*)

16. The leaders in music in 1946 were not opposed to Hindemith's return and Schoenberg's method of 12-tone writing. (*Both were frankly opposed in my presence at that time by persons who shortly afterwards took over such leadership, were already in fact moving toward it.*)

17. The Paris laboratory was set up for experiment in *musique concrète*. (*That is my understanding too. It is not strictly limited, however, by that definition.*)

18. Dr. Strobel does not control "in very large measure" the Darmstadt Festival. (*My informants say he does. They might be wrong. So might Dr. Helm. I cannot accept mere contradiction as proof of error.*)

Bach at Witanhurst

I should be obliged if you would make the following statement in reference to your article in the April issue entitled "Bach at Witanhurst."

No Bach Festival is to take place this year at Witanhurst. Some plans were discussed with Miss Rosalyn Tureck regarding the Witanhurst Festival, at which she would give recitals of Bach and also four master classes. It was found impossible, however, to complete arrangements in time for the Festival to take place in June this year, but it is hoped that it will be inaugurated in 1962.

May I also point out that it was not intended that there should be only a Bach Festival at Witanhurst annually, or that Witanhurst should become an international center of Bach study. The name of the Festival will be "Witanhurst Festival," and the character of this will change from year to year.

I should be grateful if you would kindly publish my letter in the next issue of *MUSICAL AMERICA*, as the present announcement may result in a number of enquiries being addressed to me for details of the Festival.

Domini, Lady Crosfield
Highgate, England

MUSICAL AMERICA regrets the erroneous information given us by Miss Tureck's personal representative, Esther Brown.

—The Editor

(Continued on page 63)

A Problem of Dollars and Sense

The recent crisis in San Francisco, in which the failure of the San Francisco Opera to reach an agreement with AGMA resulted in an announcement of the cancellation of the season next fall and the timely and successful intervention of the mayor to save the opera, was no surprise to most American music lovers. For this sort of crisis has become a regularly recurring pattern in American musical life.

The steps are all too familiar. When the time for the negotiation of a new contract approaches, the union finds that it must make new demands for wages and benefits. The opera or orchestra directors involved decide that the season, and indeed the operation of their organization, are impossible under the new terms. The representatives of the two groups reach a deadlock. The cancellation of the opera or orchestra season is either threatened or announced. The public gets into an uproar. Wild accusations are hurled back and forth, and after the dramatic intervention of some public figure or frantic midnight sessions of negotiators, the crisis is passed and an agreement is reached.

Some people might be tempted to shrug this off as a run-of-the-mill example of the stormy conditions under which some negotiations between labor and management take place. But anyone who knows the damage that such a crisis can do to the business operations of art, the money that it can cost on both sides owing to the interruption of normal operations and plans, the terrible nervous strain involved, and the impatience and resentment engendered in the public mind will deplore the necessity of such crises and threats.

Those who are ignorant of the economic facts of our musical life are apt to burst into an indignant condemnation of the unions for unreasonable demands, a deliberate resort to bludgeoning and a cynical disregard of the fate of music itself. "You are killing the goose that lays the golden eggs!" they cry. "If you continue to make these impossible demands, you will get not better conditions but no conditions at all!"

Those who are acquainted with the problems of the average orchestral or operatic artist in earning a decent and steady year-round wage will be far less likely to make such sweeping charges, although they may well feel that the unions could be more intelligent and farsighted at times in the way they go about trying to meet this problem. The important thing is to get all the facts and figures and then to put yourself into the shoes of the people involved. Which side would you take? How far would you be willing to go in your demands under present conditions in our musical life?

The truth of the matter is that most people do not realize the torturing problems that are involved in our whole musical economy in the United States. They are blissfully unaware of the situation in which a player or singer or stage technician is employed by an orchestra or opera house for a certain number of weeks a year (often only a small portion) and is left to solve the problem of supporting himself and his family for the rest of the time. Without year-round employment and benefits, the life of the professional musician in orchestras and opera houses is bound to be beset with economic problems. And without help from the government or other sources, year-

round employment is a faint prospect for most of them. The recent announcement of the Boston Symphony of a 50-week season for its musicians was a hopeful and startling step in the right direction. But perhaps this problem will never be solved satisfactorily until the government takes a more active part in expanding our musical institutions and helping to educate a growing public to its responsibilities in improving the nation's musical life.

Be that as it may, there are vital considerations to be made under our present somewhat chaotic and confusing conditions. The ironic part of it is that the more prominent and ambitious the organization, the more probable the crisis. The reason for this will become clear, once the character of our orchestras and opera companies is understood.

We can divide our orchestras roughly into two groups. The first includes those that can offer their musicians enough employment during the year so that they are able to support themselves mainly through their musical activities—their orchestral work plus teaching. The second group includes those orchestras which cannot afford to pay living wages to their musicians. Many orchestras in the latter group have solved the problem by finding other positions in industry or business for their musicians, thus enabling them to play in the orchestra for a nominal wage, actually for the love of it.

It is obvious that the musician who has the most active and responsible position (almost enough to carry him through the year) is more of a problem both to the management and to the union than the musician who is frankly an occasional or part-time employee. The higher the quality of the artist, the longer the term of his employment, the more pressing the problem of a year-round wage becomes. We have so pitifully few really professional opera companies and opera houses that the problem there is even more acute when it arises. If the United States had three hundred opera houses instead of only a handful, the whole situation would be different.

Let us never forget that, while we all love music, whether we are managers, directors, artists, or members of the ticket-buying public, three points of view are involved. The managers and directors, beset with mounting costs, constantly forced to ask for public and private contributions, facing the nightmare of a more ticklish budget every season, plead with the unions to have compassion on their situation. They do not claim that it is always a healthy or desirable situation, but they point out that it is the existing one under which our musical life functions.

The artists, faced with the challenge of a world growing constantly more expensive to live in, expect their unions to demand wages and benefits that will provide a reasonable degree of comfort and security. They, too, are aware of the fundamental impracticality of our musical situation, but they do not intend that they should be its victims.

The public, anxious to hear as much great and exciting music as possible at prices it can afford to pay, looks eagerly from one group to the other with an innocent and inquiring gaze. Actually, it is up to all three groups to work and think together to find a solution to these terribly important problems.

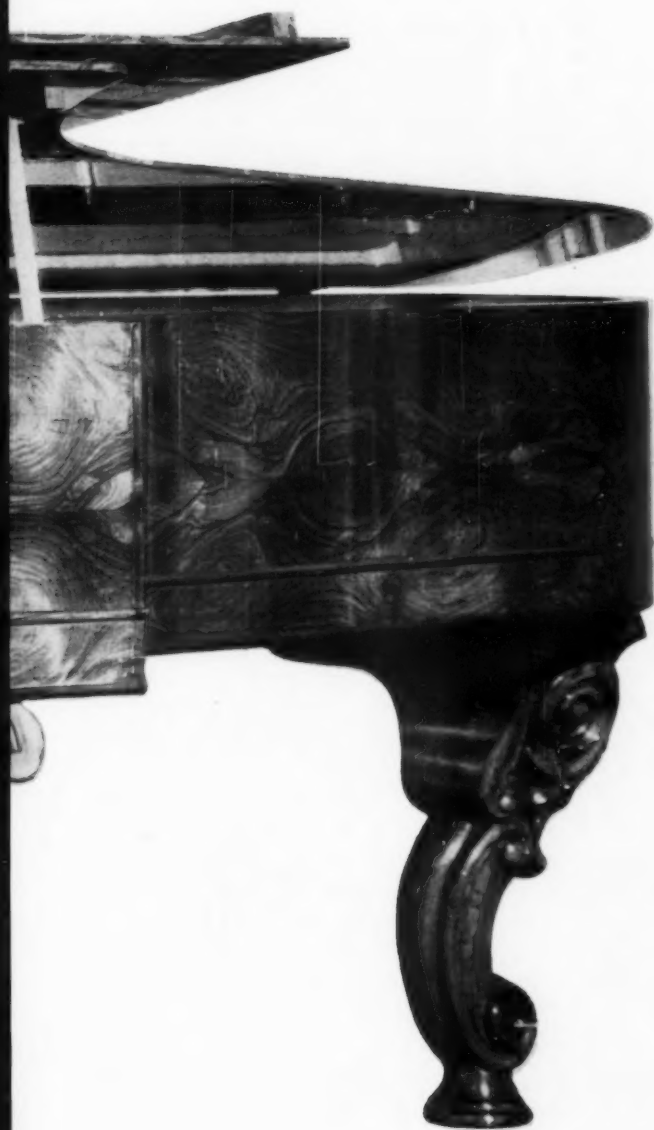
—Robert Sabin

THE STEINWAY DYNASTY

THE STORY
OF THE MODERN PIANO

BY RAFAEL KAMMERER





Steinway—for a century that name has been a synonym for everything desirable in a musical instrument the world over: quality, excellence and durability. Durability is a word that has all but lost its meaning in this age of planned obsolescence and the quick turnover. In a world, too, where consolidations and mergers have long since been the order of the day, it is a comforting thought to the musician to know that Steinways are still being built by Steinways.

The modern, streamlined vertical that hugs the wall of today's compact apartment may be a far cry, socially and culturally, from the ornate upright that graced the parlor in 1900, but the piano remains above all instruments the one most worthy of esteem. As Busoni pointed out in his preface to the 1910 edition of Gottfried Galston's *Studienbuch*, for all its "obvious, great and irremediable" disadvantages, "the piano's excellencies and prerogatives are little miracles."

No small credit for making these "little miracles" possible is due Henry Engelhard Steinway and the family and business he founded. Now that the basic principles of piano construction have become pretty well crystallized, the present family heads of Steinway & Sons may be a bit more conservative than their ancestors were but they are no less progressive.

Working beside the new, powerful veneer-pressing machines that were designed, built and installed by Steinway's engineering staff just a year ago, are skilled craftsmen, some of whom have been with the firm for half a century. Since 1900, too, Steinway advertising has been handled by one firm—N. W. Ayer and Sons, Inc.

Such facts, far from denoting stagnation and a resting on laurels already won, attest, like the product itself, to the stability, durability and integrity of the House of Steinway. It is also characteristic of them that the new must prove its worth before being adopted and that the tried and true is not discarded merely because it is old.

What makes this family enterprise unique, however, is that there has been no compromise with quality. The Steinways with whom I talked readily admit that they never supplied more than four per cent of the country's pianos. Yet they managed to survive wars and a depression which forced other piano manufacturers to the wall. (During the darkest days of the great depression Steinway & Sons refused a mil-

(Continued on page 8)

← Steinway rosewood grand made in New York in 1857

lion dollars for the right to use the name on a refrigerator. Instead, they closed their factory for two years.)

While Steinway pianos have been the chosen instruments of many of the world's great artists from Anton Rubinstein's day to the present, perhaps the finest testimonial Steinway & Sons ever received came not from a pianist but from the laboratory of Thomas Edison. Dated June 2, 1890, it reads:

Gents,—I have decided to keep your grand piano. For some reason unknown to me it gives better results than any so far tried. Please send bill with lowest price.

Yours,
Thomas A. Edison

If, as Emerson said, an institution is but the lengthened shadow of one man, then Henry Englehard Steinway, who founded the firm in 1853, cast one of the longest in the history of the piano business. The pride in product and ownership he instilled in his sons and heirs still motivates the fourth and fifth generations of Steinways, and now a sixth generation is growing up to take their places.

Each new member, however, before being assigned a task best suited to his abilities in the hierarchy of the firm, must undergo a rigorous period of apprenticeship in the factory, where he is thoroughly grounded in all aspects of the art and craft of piano making. The present members of the family who head the firm are Henry Z., president; John H., secretary and advertising manager; Frederick, in charge of the concert department; Theodore D., engineering and research; and Charles G., assistant sales manager and member of the board of directors. Like their forebears, they have one goal in common: to build the best piano possible.

The achievements and tenacity of the Steinway dynasty are all the more remarkable when we remember that at the turn of the century, and for a decade or more thereafter, there were at least a dozen, out of some 200-odd independent piano manufacturers in this country, competing for the quality market. Among them were such time-honored fall-board names as Mason & Hamlin, Chickering & Sons, Gildemeester & Kroeger, Knabe, Weber, A. B. Chase, Henry F. Miller, Ivors and Pond, and Everett. Some of these names may still appear on pianos, but have passed out of the hands of their original owners and their descendants.

Many of the above-mentioned firms that managed to survive the 1920s succumbed during the depression years. Others were swallowed up in the two big combines—the Aeolian Company and the American Piano Company—that came into being shortly after World War I. Of those that once catered to the concert artist and the concert trade, only Steinway and Baldwin are left.

While many early American piano builders contributed to the development of the instrument, it was largely through the inventive genius of such members of the Steinway family as Henry, Jr., and Theodore, that the piano as we know it today came into being. Steinway's first revolutionary contribution to the art of piano making was in building a square piano in which the overstrung scale was successfully combined with a full cast-iron plate. This piano, exhibited at the American Institute Fair held in the Crystal Palace in 1885, won Steinway & Sons the first of many awards. These innovations, first successfully applied to the grand in 1859 by Henry, Jr., and other patents that followed, paved the way for the modern concert grand, with its duplex scale, cupola iron plate and improved action, developed by C. F. Theodore—the acoustical and mechanical wizard of the Steinway family—in 1875.

Despite their modest beginnings in a rented loft on Varick Street, the Steinways, being good business men as well as expert craftsmen, prospered. In 1860 they opened a new, enormous factory on what is now Park Avenue between 52nd and 53rd Streets. The site had been especially selected, as William, seemingly the historian of the family and a man who would be perfectly at home on today's Madison Avenue, noted: "because the Harlem and New Haven Railroad cars passed directly in front, making thousands of people acquainted with the name of Steinway, the factory forming a standing advertisement of incalculable value and not to be overlooked."

From William we also learn that 97 per cent of all pianos made in the United States up to 1866 were squares. Sales of grand pianos, he admits, were "as scarce as angels' visits." In that year, Steinway & Sons, like many other piano manufacturers, began making uprights, instruments which by 1890 had supplanted the square as the favorite home piano. The upright held sway until the advent of the automobile and the radio sounded its death knell, as well as that of almost the entire industry.

Following Jonas Chickering's lead, the Steinways also went after the concert trade in a big way. Steinway Hall, erected on 14th Street in 1866, was one of William's major achievements. Of fabled acoustical perfection and seating 2,000, Steinway Hall served as New York's leading concert hall until the opening of Carnegie Hall in 1891. With William as manager, Steinway's went into the concert business for a time.

By 1912 Steinway & Sons had transferred their main operations to their present factory in Long Island. Although they were the first to introduce labor-saving devices, principally in the form of woodworking machinery, into their factory, it is not likely that automation will rear its ugly, or benign, head to any extent in the piano business, at least not in the foreseeable future. It still takes skilled craftsmen to build a piano, as a trip through the factory and talks with the genial and friendly members of the Steinway clan—Frederick, John H., and Charles G.—revealed.

"The years from 1900-1935," Frederick Steinway said, "saw a revolution in the piano business. The invention of the automobile and the radio had a tremendous influence on the way people lived. No longer able to afford living in spacious homes, they moved to small apartments. The whole social pattern of living took a mighty flip-flop. One result was that the old upright went out like a light, to be replaced by the spinet-type piano. During the depression we developed the two sizes of verticals—one 40" high, the other 45"—which we manufacture today. The trend turned all manufacturers to making spinets. Today, by units, about 95 per cent of the market are small verticals. The market for grands has remained fairly stable and in the last few years has been on the increase.

"We live in an automobile economy. With the tremendous changes it has brought about in our way of living has come a terrific competition for the few luxury dollars that are left over. There is a constant pressure to buy this, that and the other thing. From 1900-1930 we had none of that competition. The social revolution changed the whole piano business. Today only 23 corporations building pianos are left. This of course is comparable to the automobile industry, with its three big and three little corporations.

"The piano," he continued, "is a very traditional thing. Durability and longevity are necessary ingredients in a piano, but we don't say that we want to build a piano to last. We want to build the best.

"Change in stylings are generally dictated by public taste. In the Victorian era pianos had to have curlicues, just as everything else did. When we decide on a new styling, our designs must reflect something so good and basic that it will reflect tastes of generations to come. We have to think in long periods of time. When we celebrated our 100th Anniversary in 1953, we felt we should design a piano that would mirror the artistic tastes of the day. The Centenary Grand—now called the Contemporary—was what we came up with. It has simplicity, proportion and classic grace. Of course, there are regional tastes in styles, too, that must be taken into account.

"The vertical, or spinet-type, customer is very sensitive to the millions of dollars poured into Madison Avenue by manufacturers of furniture, draperies, and home furnishings in general. This has made Mrs. John Q. Public very sensitive to colors and trends. For example, a red mahogany piano won't sell as readily today as a light brown English mahogany. And mahogany in general does not sell as well as walnut these days.

Perhaps the greatest single advance in woodworking in the last two years, according to the Steinways, has been the development and almost universal acceptance of synthetic

(Continued on page 56)



STEINWAY AND SONS' NEW PIANO-FORTE MANUFACTORY, SITUATED ON THE FOURTH AVENUE, BETWEEN 52ND AND 53RD STREETS, NEW YORK.

OPENING OF STEINWAY & SONS' NEW PIANO-FORTE MANUFACTORY.

SEVEN YEARS ago the opening of a manufactory so magnificent in its proportions and so perfect in all its details would have excited an extraordinary earthquake. Then it would have formed the topic of gossip for weeks before and after the inauguration, but we live in an age now when the railroad and steamboat laughter their hundreds at a time without remark, when to hob-nob with princes is of daily occurrence, and when a twenty-seven thousand ton steamer leaves our harbor without exciting a shrug of the shoulders. We have become a very mature people, and have almost ceased to wonder. Still the opening of so vast a piano factory is a subject too important, in a mercantile point of view, to be passed over with a mere comment.

We have had a long acquaintance with the Messrs. Steinway, and have been familiar with their career from their beginning in

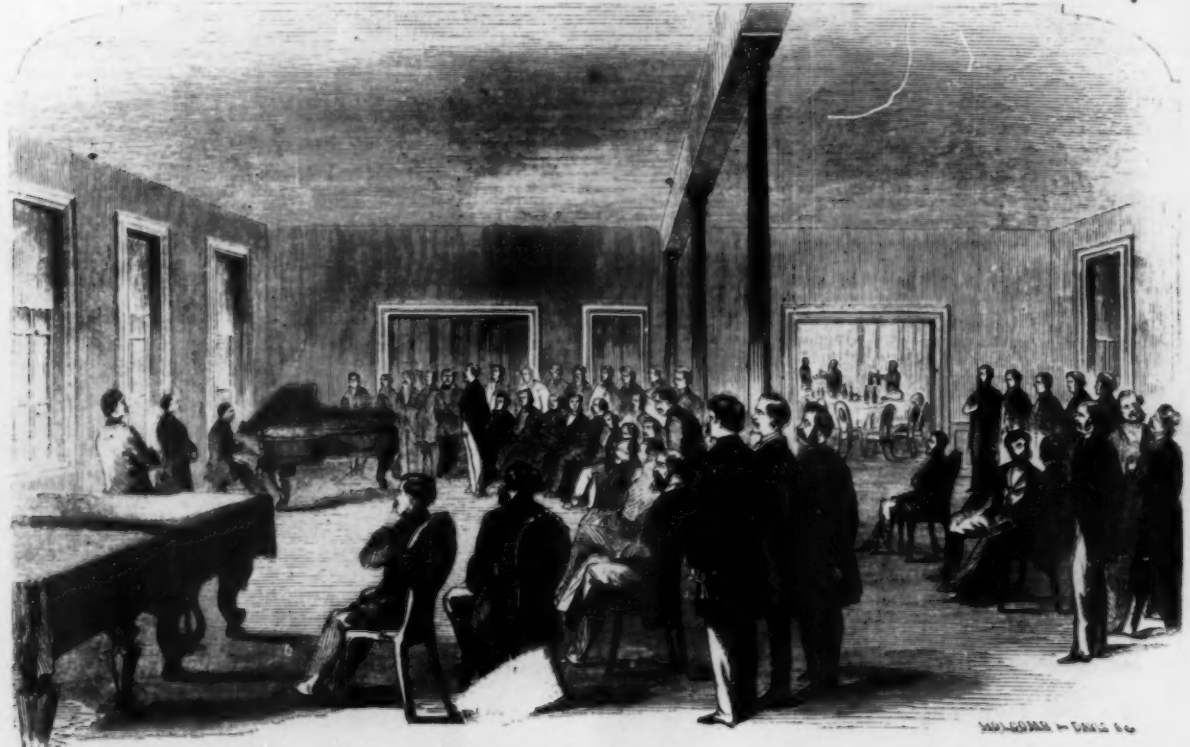
America. It has been a career of wonderful success, carved out by intelligent perseverance and unflinching industry.

The old gentleman was a piano-maker in Brunswick, Germany, whose manufacturing means far exceeded the demand for his wares. They are a slow people over there, and one piano is enough for a town. The Steinways had heard of America, and curious to know if a new field could not be opened wide enough for their ambition, the eldest son Charles was sent as *erect courier* to examine the localities, the institutions and manufactures, and report upon the chances. His report will be understood, when the immigration of the whole family is mentioned as the result. Arriving in 1849 the chances of the future were calmly reviewed, and it was determined that the capital which they brought should remain untouched, and that father and sons should enter the various factories as journeymen, learn thoroughly their several branches, for all were piano-makers, after the American system, and thus study out the improvements of the New World and engraft them upon the experience of the Old—doing rightly,

that a combination of the two would certainly produce pianos fortes that would stand the test of all competition. So the journeyman's work they went, laboriously earning that experience which is now to them of value beyond all calculation. After thus serving a new apprenticeship of three years they commenced themselves to manufacture.

With that prudence which distinguished all their movements they began in a small way in a back room in Verick street, making hardly one piano a week. But few as their pianos were they were good, exhibiting some idiosyncracies which belonged to the Steinway firm, and were not found in any other pianos. The instruments very soon attracted the attention of the professors, and a good word dropped here and there in society resulted in purchasers finding them out, and their business grew too large for their circumscribed premises. By-and-bye we find them in Walker street (where their warehouses still are), their reputation already spreading and their one piano a week growing into three

(Continued on page 281.)



OPENING OF STEINWAY'S NEW PIANO-FORTE MANUFACTORY—THE INVITED GUESTS LIMITED TO THE MUSICAL PROFESSORS TRYING THE CHAMPION "STEINWAY GRAND PIANO."

PRODUCER & SINGER

AN ENGLISH CRITIC LOOKS AT THE METROPOLITAN

BY AUDREY WILLIAMSON

The history of opera is a history not only of vocal music, but of one long struggle, beginning with Gluck and the *opera seria*, to fuse its dramatic parts and shake the singer into the realization that he is there not merely to sing, but also to act and to characterize his part as an actor would do in the theatre.

Not even Wagner can be said to have instituted a revolution in this respect. His was merely one of the more violent reassertions of a known truth, that the average standard of opera performance tends to be nondramatic (or ludicrously overdramatic, which can be just as bad). But with Wagner came the producer, the capable man-of-the-theatre. Only since Wagner has opera drawn its producers from outside music. In modern times opera has used directors from the world of drama and films, and only very rarely does a musician (such as Otto Klemperer, conductor and producer of Covent Garden's recent *Fidelio*) take responsibility for the actual staging.

This means that from Wagner's time influences in the theatre have been reflected in opera production. Wagner himself drew inspiration from the experiments of the famous designer Adolph Appia in stage lighting and three-dimensional scenic effects, which in turn influenced Gordon Craig. But Wagner was still working in realistic forms in reaction to the slapdash, unconvincing methods left over from 18th-century stage production. Now the wheel has turned again towards a more symbolic imaginative style in nonrealistic plays by such writers as Ionesco, and in opera through the productions of Wagner's grandsons (not uninfluenced by Craig) at Bayreuth.

One of the most fascinating things to me as a writer for many years on drama and opera, and also as an actress with television experience, has been, on my first visit to America and the Metropolitan Opera, to note how far European influences in these things have seeped into American opera.

Audrey Williamson is known in England as a writer with a wide knowledge of opera, drama, ballet and films. At present a critic on the *London Times*, she was formerly *London music and drama correspondent of the Melbourne Age*, and has written numerous articles for *England's Music Review*, *The Gramophone Record Review* and *Opera* as well as *Musical America*. Her published books include *Gilbert and Sullivan Opera*, *Wagner's Operas*, and *several on the Old Vic and contemporary theatre and ballet*.

On the basis of a limited but varied number of end-of-season performances, it would seem that, as at Covent Garden and elsewhere, the repertoire is a combination of backward and forward looking. This is not helped by the fact that (again as at Covent Garden) the engagement of an outside producer mostly means that only the original rehearsals are taken by him personally, and later casts and performances depend on a deputy, if indeed the number of rehearsals is adequate at all, which in opera it never is.

Obviously, a production can move far from its original in spirit and detail across the years, according partly to the capabilities of the singers; for it cannot be too often emphasized that production is not (as many operagoers still seem to imagine) merely a matter of settings and costumes, but of the plotted movements of the artists, individual and choral, and even of character detail to some extent.

The whole style in which an opera is played can and should be set by the producer. Although the rare front-rank actor-singer can be depended on to characterize intelligently and to think out carefully the details of his own gestures and reactions, most singers untrained for the stage or inexperienced (and even many of long experience, good voice but limited dramatic sense) can only be galvanized into a good performance by the director's intelligence and his infinite patience in coaching.

Of course, the choice of an opera's setting, style and period is primarily the producer's, therefore not only the designer takes credit (or blame) for this. But a good production demands that this style and period be followed by the actors, and the good artist will know how to adapt himself to it without altering the basic dramatic interpretation of his part. Only experience can give the artist this sense of style and technical adaptability, and few enough actors have this in drama, let alone opera.

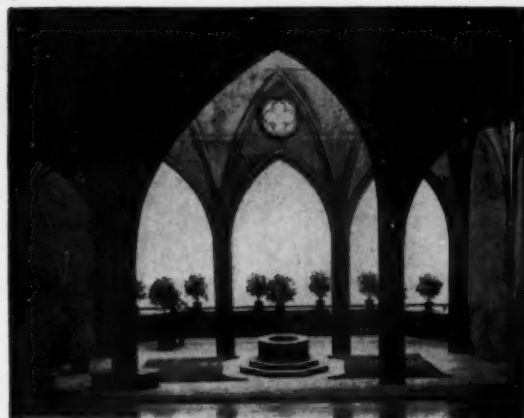
The first opera I was unfortunate enough to see at the Metropolitan—Verdi's *Don Carlo*—was a shattering experience in this sense, and perhaps not a fair example, for one of Covent Garden's most notable successes has been its production of *Don Carlo* by the renowned Visconti, a thing of pictorial beauty and dramatic grace. Its cast included some of the finest actor-singers of our time: Tito Gobbi as Posa, Boris Christoff as King Philip and Jon Vickers as Don Carlo. (On the visual and inventive plane one remembers particularly the pellucid, mostly white scene of Eboli's garden aria, with a youth playing period tennis behind the conversing ladies of the court.)

(Continued on page 57)



A

Covent Garden's atmospheric and well-designed *Don Carlo* (A—Photo by Houston Roger) as opposed to the architecturally stiff version of the same scene at the Metropolitan (B—Photo by Sedge LeBlang).



B

The aimlessly busy crowd milling about in the Revolutionary Scene in the Metropolitan's staging of *Boris Godunoff* (C—Photo by Sedge LeBlang) contrasts with the well grouped staging for the same company's *Nabucco* (D—Photo by Louis Melancon).



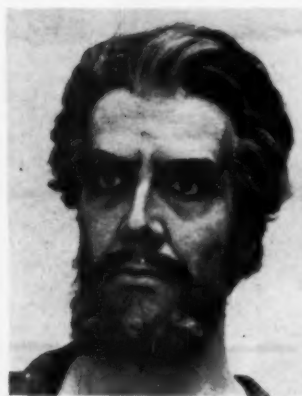
C



D



E



F



G

At the Metropolitan, Amfortas (Hermann Uhde) ages a mere five years between Acts I and III of *Parsifal* (E—Photo by Louis Melancon) while Gurnemanz (Jerome Hines) has added 40 years during the same time (F, G—Photos by Eugene Cook).

THE AMERICAN COMPOSER: UNDERDOG OF AMERICAN ORCHESTRAS

BY JOHN ARDOIN



Whither the American composer? Nowhere if he depends on some of our American orchestras. MUSICAL AMERICA'S 1961 Orchestral Survey covered 38 native orchestras ranging from major metropolitan to community groups, and the picture, in general, was fairly dark for native composers. Two orchestras, the Fort Wayne Philharmonic and the Tulsa Symphony, programmed no American music at all, while three major orchestras—the Boston Symphony, the Chicago Symphony and the San Francisco Symphony—devoted a mere four or five per cent of their programs to American music.

The highest percentage of American works played by a major orchestra was the 13% of the New York Philharmonic, which means only 12 works out of 94. The largest amount of program space given American composers was that of the much smaller Atlanta Symphony, which devoted 27% of its concerts to American music, including one world premiere: Vittorio Giannini's *The Medead*. Other high percentages were the Cincinnati Symphony, 20%; the Rochester Philharmonic, 20%; the Louisville Orchestra, 18% (even though their commissioning program is waning); and the Oklahoma Symphony (which presented several of the recent Ford-commissioned works following their premieres), 18%.

Among the orchestras surveyed this year, there were 30

premieres of American music, exactly as many as last year. This might be cause for rejoicing if it were not for the gloomy fact that of the 30 works premiered last year, only 4 were repeated this season.

This article is not a bid for orchestras to devote the majority of their programs to native composers. But to ask orchestras to program at least 10 to 20% of American works certainly does not seem unreasonable. This at least would show that our orchestras feel that Americans *can* write music.

It cannot be just a question of box-office or audience appeal that cuts down American performances. If it were, the contemporary European composer would suffer just as much. As it stands now, the European comes out on top. This season there were more European than American works premiered by all the orchestras surveyed. How can one rejoice that Copland led American composers, with 33 performances of 12 works, when Hindemith received 42 performances of 10 works by the same orchestras? How can one get excited that a master like Charles Ives received 11 performances of 5 works when Milhaud received 25 performances of 7 works?

In recent years the LP record has bettered the lot of the American composer. A fairly representative selection of contemporary American music is available on records, but this



is only one side of the question. The importance of live performance cannot be minimized. Just where does a young composer gain an education in writing for orchestra unless he hears what he writes? One performance is worth a dozen lessons in orchestration or composition. And I do not mean a reading or a poorly prepared performance. Nothing is gained from less than a reasonably polished effort in which ideas sound. For the more experienced composer it is necessary to build his reputation in the orchestral hall, not the recital hall.

Why has this barrier been raised in the United States against the American composer? Is it snobbery? Lack of faith? Lack of spirit? An unwillingness to spend rehearsal time, which is probably at a premium? Or is it a question of foreign conductors? Whatever the answer, the remedy lies in the communities, the conductors, and the orchestra boards. It will take a combination of conscience, awareness, and a sense of responsibility to rectify the situation to any great degree. Foundations and money alone cannot do the trick.

The remainder of the picture of this past orchestral season is consistent with recent seasons. The diet of the large city is proportionally the same as that of smaller communities—

heavy on the standard composers (Beethoven, Mozart, Brahms).

An effective means for bringing new blood to orchestral programs is through the touring soloist. Last year, for example, Isaac Stern featured the Berg Concerto and Glenn Gould played the Schoenberg Concerto. This year Adele Addison toured Lukas Foss's *Time Cycle* after giving the premiere in New York.

As this survey must limit itself to subscription programs, it does not reflect Pops concerts or Youth programs, which virtually all orchestras program. Still, this would hardly alter the more serious aspects under consideration.

The Kansas City Philharmonic continues its superb series of Connoisseur Concerts, devoted entirely to contemporary music. The series this year offered 16 works in 5 programs. Of these, 5 were premieres and 6 were American works, a unique and rare phenomenon. And in the Midwest too! If only this spirit were emulated elsewhere. Special notice, too, should be taken of the five premieres given by the Philadelphia Orchestra this season, notably Barber's *Toccata Festiva* and Piston's *Seventh Symphony*.

Once again this was a season heavy on anniversaries. But
(Continued on page 58)

REVIEWS

RECORDINGS

TELEVISION

RADIO

MOTION PICTURES

*Indicates monophonic recording.
 **Indicates stereophonic recording.

Stravinsky Conducts

STRAVINSKY: *Petruchka*; *Le Sacre du Printemps*. Columbia Symphony Orchestra conducted by Igor Stravinsky. *Apron of Le Sacre*. Spoken by Mr. Stravinsky. (Columbia D3L-300, \$12.95*; D3S-614, \$14.95**).

"I heard, and I wrote what I heard. I am the vessel through which *Le Sacre* passed." So Igor Stravinsky concludes his fourteen-minute talk on this still-incredible masterpiece, a talk uncommonly illuminating, proud and yet immensely humble, a remarkable document in this album of documents. The value of this album for the future cannot possibly be overstated, and let us surely not minimize its worth for today.

There has been an extraordinary correlation throughout his career between Stravinsky the creator and Stravinsky the interpreter. One need only compare his two previous recordings of *Le Sacre*—the first, a faint-sounding but surprisingly valid five-record set made in Paris around 1928, the second, with the New York Philharmonic in 1940—to sense that his evolution as a master of the baton, and the evolution of his attitudes *vis-à-vis* his own music, has been no less striking than the many metamorphoses of his compositional style. It would not be stretching a point, in fact, to discern a direct correlation between the two. Cannot this taut, dry, almost anatomical approach to *Le Sacre* be likened quite readily to Stravinsky's recent dry point studies of Gesualdo and Bach, or to the blind-light of *Agon*? By contrast, the earlier performances, using the original scoring for much larger orchestra, seem almost gentle.

The listener accustomed to the glorious barbarism of the recent RCA Monteux version or to the glowing quasi-romanticism of the London Ansermet approach will have his problems with this new performance. Do we take the *Danse Sacrale* as merely a brutal

onslaught on the senses and the physique, or do we accept Stravinsky's implicit urging to consider the canonic writing for brasses at the climax? The better part of valor, I presume, would be to own at least two performances—the Stravinsky and one other; certainly in this music it hardly seems an extravagance.

The problem with *Petruchka* is less acute; it is relatively simpler music and sufficiently in our ears by now that less remains to be discovered in it. Stravinsky's performance is again wonderfully taut and microscopically precise, but I miss the biting virtuosity that can only come out of a great and long-existing orchestra. The interplay among solo instruments in the Moor's Scene seems unnecessarily de-emphasized here, and I suppose that in the long run I shall continue to seek out Monteux for the greatest pleasure the score affords. I still have to be convinced that the Columbia Symphony Orchestra, or any such *ad hoc* recording ensemble, no matter how talented its individual members, can equal in tone or togetherness the qualities of, say, the New York Philharmonic at its best. Magnificently as they react to the sure and probing Stravinsky baton, there are niceties that simply pass them by.

Columbia's packaging is ornate and elegant, although the use of five colors for printing the elaborate and informative booklet smacks unnecessarily of chic and could have been dispensed with

in favor of a lower price. It should also be noted, in this connection, that the five sides used in the set contain under eighty-five minutes of material, which is considerably below current economic standards.

These are flaws, to be sure, but in the long run they are indeed minor beside the importance of this challenging and rewarding set. As an adjunct to the understanding and enjoyment of two unquestioned masterpieces of our century, the album is hereby warmly urged upon the thinking listener. The recorded sound, by the way, is stupendous.

—Alan Rich

First Russian Stereo

A *Moiseyev Spectacular*. Hopak (Ukrainian Dance). *Seasons of the Year*. Estonian Polka. *Georgie*. Moldavian Suite: *Jok*; *Venzelya*; *Briul* (Moldavian Dance); *Snow Storm*; *Green Grass*; *Tabakaryaska* (Moldavian Dance); *Chabany* (Shepherd's Dance of Karabakh); *Gypsy Dance*. Orchestra of the Moiseyev Dance Ensemble, conducted by Nikolai Nekrasov and Samson Galperin. (Artia ALP 189, \$4.98*; ALP(S) 189, \$5.98**).

Artia's first Moscow-based stereo release is brilliantly timed to coincide with the countrywide tour of Igor Moiseyev's dance ensemble. It is bound to appeal to anyone who has seen a United States Moiseyev performance, and in addition the sound-dedicated collector will wonder how the Soviet manages the Western audio tricks. (So far as the writer knows, the USSR has yet to claim the invention of stereo, along with airplanes and gravity!)



Igor Stravinsky photographed by Richard Avedon

Courtesy Columbia Records

The dual-channel effects are enough to put the teeth to chattering, even if you find the rhythms generally static. But there is nothing unprofessional about the suave string sound or the cymbal crashes. The Moldavian melodies are particularly enjoyable; the concluding Gypsy Dance suggests that the Soviets well know how to exploit the full range of stereo possibilities. Generally, a nice change from hackneyed material, enhanced by sensible liner notes (in place of the usual "spectacular" photos) by James Lyons.

—John W. Clark

Gould as a Romantic

BRAHMS: Intermezzos, Op. 76, Nos. 6 and 7; Op. 116, No. 4; Op. 117, Nos. 1, 2, 3; Op. 118, Nos. 1, 2, 6; Op. 119, No. 1. Glenn Gould, pianist. (Columbia ML-5637, \$4.98*; MS-6237, \$5.98**)

One listens to Glenn Gould and generally learns. He seems to me particularly rewarding as a recording artist; here those who object to his visual mannerisms can gain the essence of an altogether first-rate performer. Nothing distracting interferes with the musical beauty of these Brahms performances. Interpretations, yes; they have a definite point of view about these wonderful episodes for piano. For this listener, Gould and Richter stand almost alone in their capacity for musical concentration. We all have heard certain of these Intermezzos played differently; but one would judge the difference by outline, not by excellence.

After listening to Gould's recital four times through, I still continue to respond to the emotional implications as much as to the outward images of sound. What seems original or unexpected, on further attention, also achieves validity. Those who object to a prevailing meditateness in the Gould selections need only pay special attention to his masterly rendering of Op. 118, No. 1; here is the grand style, which would seem to be Gould's whenever he chooses. Happily, in this Brahms disc he is dead-set on musicality that entirely evades the ordinary. In the moment's enthusiasm, I would certainly recommend Gould's Brahms as the record of the month.

—John W. Clark

Zaremba: Chopin, Variations

CHOPIN: Sonata in B flat minor; Andante Spianato e Grande Polonaise; Bolero; Berceuse. Sylvia Zaremba, pianist. (Realistic M-1003, \$4.95*)

BRAHMS: Variations and Fugue on a Theme of Handel. **PAGANINI-LISZT:** Caprice in A minor. **MOZART:** Eight Variations on *Come un Agnello*, K. 460. **BEETHOVEN:** Thirty-two Variations in C minor. **HANDEL:** Aria con variazioni. Sylvia Zaremba, pianist. (Realistic M-1004, \$4.95*)

According to the album liners on these two LPs, Sylvia Zaremba now records exclusively for Realistic Records (originating in Boston), and I presume that these are her first records for this label. Of the two, the Chopin disc is the best buy, though as well as Miss Zaremba plays the B flat minor Sonata, there is hardly a crying need for another version of it. However, the Andante Spianato, the Bolero, and the Ber-

OF THINGS TO COME

Rita Gorr, new to the Metropolitan this fall, will be Amneris to Leontyne Price's Aida in a new recording which Victor will make in Rome this summer. (Other participants include Robert Merrill, Jon Vickers, Georg Solti and the usual Rome Opera chorus and orchestra.) Appearing under another conductor famous for his powerful operatic recordings, Miss Gorr will be the Fricka in a new stereo *Walküre* conducted by Herbert von Karajan (Vienna Philharmonic), with Birgit Nilsson, Mr. Vickers, and Hans Hotter.

In the United States, Angel and Capitol are back in the running, after issuing no April releases, perhaps because of internal re-staffing. The current Angel headliner is a world premiere recording of Poulenc's *Gloria* for soprano, chorus and orchestra, which the New York Music Critics' Circle has just named the best choral work of 1960-61. Rosanna Carteri is the soloist, with Georges Prêtre conducting a French orchestra and chorus. The recording took place at the Théâtre des Champs Élysées on February 15, the day after the work's Continental premiere. With a fine eye on stereophonic aspects, Angel couples it with Poulenc's *Organ Concerto*.

Capitol's newest broadside offers the second and third LP in its gratifying homage to Jussi Bjoerling, along with a Richard Strauss program by Erich Leinsdorf, and a new Rachmaninoff Second Concerto by Leonard Pennario and the Los Angeles Philharmonic Orchestra, also led by Mr. Leinsdorf.

Even without definite release dates, Columbia is known to have recorded Mahler's Third Symphony and a complete *Daphnis et Chloe* by Bernstein and the New York Philharmonic. Following the orchestra's return from its tour of Japan, late May sessions promise to include three works featuring Jennie Tourel as vocal soloist: the conductor's own *Jeremiah* Symphony, Lukas Foss's *Song of Songs*, and Ravel's *Shéhérazade*. Eileen Farrell is scheduled for fall Columbia releases of Verdi arias and the long-promised duet sessions with Richard Tucker. If rumors are well founded, an eventual complete opera will turn up, with Farrell and Tucker taking podium cues from Mr. Bernstein.

Confusion seems to surround new disc performances by Joan Sutherland. A release in behalf of Robert Merrill states he will record *Lucia* and *Don Pasquale* with the now-famous Australian lyric soprano; but London holds fast to plans for a full-scale *Rigoletto*, to follow the *Lucia* which was being recorded at the end of May. No promises yet for a selection of songs from the diva's recent impressive American recital appearances; but does anyone doubt it must be in the cards that London invariably plays so judiciously?

Brief portents: Aaron Rosand and Eileen Flissler will record Beethoven's 10 Violin and Piano Sonatas for Vox

—with all the repeats. These will appear as two three-record sets in the Vox Box format this fall. Enrique Jorda flew in from his San Francisco Symphony post to join Andres Segovia in New York for a forthcoming Decca release of Boccherini's Guitar Concerto. Victor promises continuance of the outstanding RCA-Soria series, with a new *Otello*, conducted by Serafin and sung by Jon Vickers, Leonie Rysanek and Tito Gobbi, due in October. Eleanor Steber has a third ST/AND issue due this month: all-Mozart, with an orchestral backing by Robert Lawrence and the Symphony of the Air. Kapp has added to its attractive list the duo-piano team of Abram Chasins and his wife, Constance Keene. Their first issues will be two Bach concertos (with Emanuel Vardi conducting) and a recital of two-piano music written or transcribed by Mr. Chasins. Both artists also will appear in solo recordings. Composer's Recording, Inc., (CRI) has announced as a newcomer to discs the Oklahoma City Symphony, which will have three releases by the end of the current year, with Guy Fraser Harrison conducting. The three compositions, all commissioned by the Orchestra under a Ford Foundation Grant, are by John Pozdro, Spencer Norton and Edmund Haines. Another bold firm, Time Records, promises works for percussion orchestra by two German composers, Stockhausen and Kagel.

Dial Notes: The first regularly scheduled television performances to be associated with the yet-to-be-completed Lincoln Center will form a Sunday feature on WNBC-TV in the spring and early summer. The New York station is offering ten half-hour recitals in collaboration with the Juilliard School, one of the Center's component forces. Theodor Uppman, Gold and Fildale, and the Riverside Chamber Singers appeared in the first three programs of the series. Future performers will be drawn from the Metropolitan, the New York Philharmonic, and from distinguished Juilliard alumni. John Brown-ing, Helen Vanni, Beveridge Webster and the Juilliard String Quartet already are scheduled for subsequent recitals.

CBS will tape a new hour-long ballet by Igor Stravinsky in late August, for future use during the winter TV season. Entitled *Noah and the Flood*, the work will be danced by members of the New York City Ballet, with Stravinsky conducting the presentation. The work is said to run 44 minutes; it will be choreographed by George Balanchine. The same network also is expected to present Kurt Weill's folk opera, *Down in the Valley*, as a General Electric special sometime next season.

Among 1961-62 television prospects are performances by the Royal Ballet of Covent Garden and a visit to Vienna's State Opera. Both have just been made available to American video by Great Britain's Independent Television Corporation (ITV).

ceuse are only sparsely represented on discs.

The Variation LP is flawed by the amateurish omission of the Fugue in the Brahms-Handel Variations. (And after a discussion of it on the jacket too!) Miss Zarembo also includes the original Handel Variations, (the theme of which served Brahms), a rarely heard set of Mozart Variations, and the Beethoven 32 Variations in C minor, which Miss Zarembo distorts by inconstant tempos.

In all of these works, Miss Zarembo demonstrates that she can hold her own technically with any of her contemporaries. She approaches the piano in a lively, intelligent manner which is frequently exciting and always refreshing.

—John Ardoin

The Virtuoso Horn

MOZART: The Four Horn Concertos. Albert Linder, horn. Vienna State Opera Orchestra, Hans Swarowsky conducting. (Vanguard VRS-1069, \$4.98*)

While these are certainly good performances, there is little to recommend this recording over the other two now listed in Schwann, one of which, like this one, is also available in stereo.

The tempos, particularly of the Rondos, tend to be slow, and the performances in general lack brilliance. Albert Linder's sound is large and round, and a little too mellow for these works. His strongest features are a beautiful sense of phrase and the technique to achieve this.

The concertos appear on the record in a scrambled order. No. 3 and the first two movements of No. 4 on the first side, the rest of No. 4 and all of Nos. 2 and 1 (in that order) on the second. Did they have to?

—Michael Brozen

Three Americans

SAMUEL BARBER: Second Essay for Orchestra; Music for a Scene from Shelley; A Stopwatch and an Ordnance Map; A Hand of Bridge; Serenade for Strings. Symphony of the Air, Vladimir Golschmann conducting. The Robert de Cormier Choral, Patricia Neway, soprano; William Lewis, tenor; Eunice Alberts, contralto; Philip Maero, baritone. (Vanguard VRS 1065, \$4.98*)

GIAN CARLO MENOTTI: Concerto for Piano (Jorge Mester conducting). AARON COPLAND: Concerto for Piano (Aaron Copland conducting). Symphony of the Air, Earl Wild, pianist. (Vanguard VRS 1070, \$4.98*)

These records are part of a series of American works made by West Projects, Inc., in collaboration with Vanguard, and are two of six discs thus far issued. (The first disc in the series was Ernest Bloch's *America*.) Vanguard has so far shown a higher sense of responsibility in their series than some other record companies in similar undertakings. Instead of issuing another recording of Barber's First Symphony or his Adagio for Strings, Vanguard offers three works never before recorded and two works recorded only once and long since unavailable. The Menotti-Copland disc are both reappearances of these pieces in the LP catalogue after long absences.

The Barber LP ranges from his Opus 1, Serenade for Strings, to a work only two years old, *A Hand of Bridge*, Op.

35. One of the high points of the disc is the first recording of the superb *Stopwatch and an Ordnance Map*, one of Barber's most forceful pieces. It is good, too, to have a recording again of the lyrically nostalgic *Music for a Scene from Shelley*, originally recorded by Walter Hendl for the American Recording Society. (Perhaps some day soon a record company will turn its attention to *The Prayers of Kierkegaard* and the *Toccata Festiva*.) The performances on this disc are uniformly fine.

The Copland Piano Concerto is now 34 years old and was an early effort to bring jazz into the concert hall in serious garb. The jazzy elements of the piece, though, seem contrived and unspontaneous today, especially when compared with Copland's still-fresh *Music for the Theatre*, written a year or so before. The Piano Concerto does have interest in that it shows his early neoclassic roots which later bore fruit in pieces like *Appalachian Spring*.

The Menotti Concerto is a playful piece with a bubbling keyboard part in the spirit of Scarlatti. It is mostly fun with little care, and must be a joy to a pianist, who in this case is the excellent Earl Wild.

—John Ardoin

Kerr Concerto Recorded

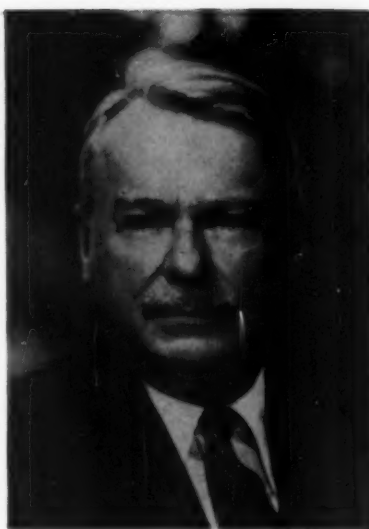
HARRISON KERR: Concerto for Violin and Orchestra (Wolfgang Stavonhagen, violinist, Imperial Symphony of Tokyo, William Strickland conducting). HENRY COWELL: Symphony No. 7 (Vienna Symphony, William Strickland conducting). (CRI 142, \$5.95*)

"To yield to the pressure of surrounding opinion is to forfeit your honesty as a composer. Punishment for this will certainly follow. For the creative individual, artistic mortality is of far greater significance than social morality. You may go to jail for a breach of the latter, but a violation of the former will consign you to oblivion."

This is the artistic credo of Harrison Kerr, American composer and, at present, dean of the School of Fine Arts at the University of Oklahoma. He has spent the majority of his 64 years in the service of American music with these words as his uncompromising guide, unselfishly aiding other composers without pushing for special recognition for himself or his own music.

Kerr was for six years managing editor of Arrow Press, one of the earliest houses to publish serious native music and help it gain some foothold in the musical scene. Previously, he had served on the editorial board of New Music Publications and Recordings. Kerr helped form the American Composers' Alliance and the American Music Center. He served ACA for 12 years as its secretary and AMC for eight years as its executive secretary. He has been a member of the executive committee of the National Music Council and a member of the music advisory panel of UNESCO.

Kerr's major training as a composer came from Nadia Boulanger. He is not a prolific writer and his works turn up infrequently on programs, as was the



Harrison Kerr

case with Wallingford Riegger a decade or so ago. His music has a knotty, astringent quality often overcast with a melancholy lyricism, as in the Violin Concerto and the later Violin Sonata. His musical language is distinct and consistent and often attuned in spirit to Bartok.

His Violin Concerto (1950-51), like most of his works, has been subjected to revision. One of Kerr's traits seems to be that he is rarely satisfied with a piece and will usually recast it one or more times. The Concerto is in three movements, all closely related thematically (a characteristic feature of his music) and wrapped in a polytonal texture.

Following the somber, beautiful opening passage, an Allegro bounces forth, shaped by two typical Kerr devices—building and collapsing of a phrase by ascending and descending scale patterns, and persistent motor rhythms. This first movement sets an intimate chamber feeling which is not contradicted until the robust finale. The focal point of the work seems to be the haunting middle movement. Here Kerr achieves an expressive, transparent whole with an utter economy of means.

The Cowell Symphony is some of the softest music of his I know. There are inevitable exotic touches and light-as-air dance rhythms. The work is altogether lyric and gentle.

CRI has done nothing to improve their poor sound. These records still sound like LPs dubbed from old 78-rpm. Wolfgang Stavonhagen, soloist in the Kerr work, is a mite reticent about playing out or meeting force with force as in the final movement. The orchestra seems sympathetic, but hardly ideal.

But let us be grateful for the whole CRI project. It is a pity that it is realized in such far-flung countries as Japan and Austria. What a triumph it would be to have such an idea made a reality here by an adventurous American orchestra!

—John Ardoin

Victor Greets Season

Viennese Nights. LEHAR: *Merry Widow* Waltz. EDUARD STRAUSS: *Bahn frei* Polka. VOLLSTEDT: *Jolly Fellows* Waltz. JOHANN STRAUSS, JR., AND JOSEF STRAUSS: *Pizzicato* Polka; *Thunder and Lightning* Polka. LEHAR: *Count of Luxemburg* Waltzes. JOHANN STRAUSS, JR.: *Gypsy Baron* Polka. WALDEUFEL: *The Skaters' Waltz*. Boston Pops Orchestra, Arthur Fiedler conducting. (Victor LM-2548, \$4.98*; LSC-2548, \$5.98**)

More Classical Music for People Who Hate Classical Music. HEROLD: *Zampa* Overture. GRIEG: *The Last Spring*. MASSENET: *Aragonaise*. LISZT: *Hungarian Rhapsody No. 6*. SUPPE: *Overture to Fatinitza*. TCHAIKOVSKY: *Waltz from Serenade for Strings*. BRAHMS: *Hungarian Dance No. 6*. WEBER: *Overture to Der Freischütz*. Boston Pops Orchestra, Arthur Fiedler conducting. (Victor LM-2470, \$4.98; LSC-2470, \$5.98**)

RCA Victor has in its vaults the most fantastic and enticing masters of any firm in the business: witness the sudden eruption of the great Wagnerian performances by Toscanini, Melchior and Traubel (dating from February, 1941) only a month or two ago. But the company also is singularly addicted to cutting off all serious issues between May and early autumn, and unless one of its clever merchandise men can come up with a gimmick that will excuse a serious release in the interim, we perforce are doomed to several months of records like the above. Such issues can only impress the beginning collector, who wants several favorite tunes presented in luxuriant audio terms.

Mr. Fiedler has done better potpourris than these. I had thought Lehar was indestructible, but you should hear what happens to the simple (and still adorable) *Merry Widow* in its present incarnation. The Boston forces quite simply walk through all too many decent musical compositions. Titles like these may serve for record club giveaways, but they dishonor a firm which to many of us is better judged by a generation of Toscanini, Rubinstein, Lehmann and Koussevitzky. The invincible Victor sound is the chief recommendation here. —John W. Clark

Percussion Items

AMADEO ROLDAN: *Two Ritmicas* (1930). LOU HARRISON: *Canticle No. 1* (1939). WILLIAM RUSSELL: *Three Cuban Pieces* (1939); *Three Dance Movements* (1933). HENRY COWELL: *Ostinato Pianissimo* (1934); JOHN CAGE: *Amores* (1945). CAGE AND HARRISON: *Double Music* (1941). Percussion Ensemble conducted by Paul Price. (Time 8000, \$4.98*, S-8000, \$5.98**).

Walk into any large record shop these days and you will find a large bin labelled "percussion." Some of the hottest items in the hi-fi trade today are these heavily arranged pounding and jangling renditions of anything from Gershwin to cha cha to Bach, designed to light up all the meters on the pre-amp, to set the inverse reticulation a-frobulating, and to drive the neighbors nuts. (I must add, however, that this repertory is the only "music" to which my cat, Martha, will react at all.)

Here, however, we have the legitimate article, and it goes without saying that the contents of this record put the above-described ersatz stuff to shame. What is most astounding is the age of all these works; the youngest is already a gangling adolescent of 17.

Obviously, the early efforts of Antheil in his now-faded *Ballet Mécanique* (1924), to say nothing of the still-vital *Ionisation* (1931) of Varèse, made their mark on composers, if their public acceptance may have been tepid. The Roldán pieces antedate by some months the Varèse explosion, but these are rather modest and folk-oriented works that fall somewhat outside the mainstream of percussion composition as exemplified by the Cage-Harrison orbit. Harrison's *Canticle*, which Mr. Price recorded once before in a percussion miscellany for the now-defunct Urania label, is a simple and extremely beautiful piece; I cannot believe for a minute the composer's avowal that it was written in four hours (1:30 to 5:30 on June 21, 1940). There is line, strength, color and movement here, all beautifully thought out. The Cage pieces are more extensive, and involve prepared piano, but I find them to be simply more of the composer's familiar trickery. The venerable Cowell piece is a lovely four-minutes'-worth of Orientalia, delicate and imaginative, like those strange bits for piano he used to write. The Russell works are, like the Roldán, rather ordinary excursions into dance rhythms and innocent of much musical weight.

But there is substance on the record, and at least some genuine music that will show off your equipment. Time Records is a new firm with some enterprising musicians on its staff, and future plans call for the exploration of even more substantial serious repertory for percussion—Stockhausen's *Zyklus*, for example. Lacking any real standards for comparison, I can only say that these performances sound excellent. And they sure do sound! —Alan Rich

Modern Dutch Music

MARIUS FLOTHUIS: *Symphonic Music for Large Orchestra* (Concertgebouw Orchestra, Eduard van Beinum, conductor). KES VAN BAAREN: *Variations per Orchestra* (Utrecht Philharmonic, Paul Hupperts conducting). (DAVS 6101*, by subscription only.)

This is the first disc in a new series issued on a non-profit basis by the Donemus Foundation of Holland, with the support of the Foundation of Netherlands Interests, the cooperation of Radio Netherlands, and by courtesy of the orchestra's union. A series of four recordings of contemporary Dutch music is planned for each year. The series will include orchestral, chamber and choral music. The striking thing about these ten-inch discs is the packaging. Each record comes with the scores of the music and the performances are by Dutch orchestras, choruses and soloists.

Subscription to the complete set is possible for \$20 a year by writing the Donemus Foundation, 51, Jacob Obrechtstraat, Amsterdam-Z. The issue for June will include chamber music of Henk Badings, Lex van Delden and Hans Henkemans; September will bring orchestral music of Guillaume Landré and Ton de Leeuw; and the December issue will consist of choral music by Hendrik Andriessen, Rudolf Escher,

Anthon van der Horst and Herman Strategier.

Of special interest on this first issue is Mr. Flothuis' *Symphonic Music*, which is being featured by the Concertgebouw on its present tour of the United States. This work was commissioned by the city of Amsterdam and is dedicated to Mr. van Beinum and the Concertgebouw, of which Mr. Flothuis is artistic director. The recording was made at a live performance on June 19, 1958.

Symphonic Music is a full-blown romantic piece with appealing thematic material. But the full potential of this material never seems to be realized. The literal repetitions of the basic idea, interspersed with new themes, and new rhythmic patterns, do not add up to a convincing whole.

This is certainly not the case with Kees van Baaren's *Variations per Orchestra*. This is a beautifully made and thought-out work and impresses one by the logical resolution of all of its elements. The work was commissioned by the Netherlands Government in 1959 and the recording was made during a live concert on Sept. 22, 1960.

Mr. van Baaren is dean of Dutch dodecaphonic composers. The *Variations* are in five sections which explore variations in isometric pitch series, vertical tone groupings, variable intervals and meters, and tone-length formations. Aside from the architectural beauty of the work, Mr. van Baaren displays a keen and highly refined sense of orchestral color. All in all, this seems a major contemporary orchestral work, 12-tone or not, and one that deserves a hearing here soon. —John Ardoin

Three by Yardumian

RICHARD YARDUMIAN: *Passacaglia, Recitative and Fugue for Piano and Orchestra; Cantus Animae et Cordis*; Choral Prelude. John Pennick, pianist. The Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia ML-5629, \$4.98*; MS-6229, \$5.98**)

Mr. Ormandy has chosen to favor a native son with a disc containing three of his works. Mr. Yardumian is lucky. He gets definitive (supposedly) performances by a superb orchestra, and not many of his contemporaries can beat that.

His *Passacaglia, Recitative and Fugue* was originally called a *Concerto for Piano and Orchestra*, and dates from 1958. According to the composer, the first movement became a *passacaglia* after hearing "a performance of Mr. Ormandy's superb transcription of the great *Passacaglia and Fugue in C minor of Bach*". One fails to see the connection, but images of Scriabin and Rachmaninoff are quite in evidence. The other two works are equally lush. This is very accessible music, which is nothing against it, but it is so obvious that it goes in one ear and out the other.

All three pieces are expertly scored and exploit all the tricks of the trade to create lots of color and gorgeous gouts of sound. This would not be so bad if there appeared to be any real

form to these works, but despite the high flown phraseology employed by the composer in the liner notes, the actual structures seem pretty flaccid. Rhythmic contrasts are almost absent and at times the melodic contours are cloying to a high degree. In fact, none of the three works have even the variety of a Hollywood film score.

There is an appallingly vast amount of really worth-while and important American music that is unrecorded, and a goodly portion already on records is indifferently performed. It seems a pity that music of Mr. Yardumian's quality should be favored at the expense of that of really talented composers.

—Michael Sonino

For Summer Listening

BEETHOVEN: Symphony No. 6 in F major, Op. 68 (*Pastorale*); 12 Contradances. Berlin Philharmonic, Lorin Maazel conducting. (Deutsche Grammophon 18642, \$5.98; 138642**, \$6.98)

There are better performances of the *Pastorale* than this one, but none of them have the youthful zest that Maazel infuses into it. With his rejuvenating touch he transforms a war horse into a colt, and the result is disarming. Maazel also has the authority and musicianship to guide a superb orchestra along the musical path he has chosen.

The Contradances are tossed in as a lagniappe, and very welcome they are, too. As charming trifles from a composer whose lighter side is usually a bit elephantine, they are genuinely sprightly and receive an appropriate performance. From the technical standpoint the recording is pellucid and there is not a trace of surface noise. The Deutsche Grammophon discs are pressed and packaged in Germany and are seemingly inspected with infinite care.

—Michael Sonino

Munch and Schumann

SCHUMANN: Symphony No. 1 in B flat major (*Spring*); *Manfred* Overture. Boston Symphony Orchestra, Charles Munch, conductor. (RCA Victor LM-2474, \$4.98*)

Aside from the superb sound of the Boston Symphony, this new recording can be highly recommended for Mr. Munch's perceptive and fresh approach to these familiar masterpieces — fresh because he makes no attempt to supercharge them. He brings an obvious affection for them to his interpretations, and they are played *con amore* as well as with sympathetic understanding.

To a conductor who was to perform his *Spring* Symphony, Schumann once wrote: "Could you infuse into your orchestra . . . a sort of longing for the spring, which I had chiefly in mind when I wrote it?" Mr. Munch succeeds in doing just that. —Rafael Kammerer

Worth Investigating

SCARLATTI: Twenty Sonatas, Wanda Landowska, harpsichord. (Angel COLH 73, \$5.98*)

Angel's distinguished Great Recordings of the Century revives a group of

historic Landowska performances, recorded in September 1934. Desmond Shawe-Taylor's accompanying notes offer the provocative statement that "only John McCormack, Yvette Guilbert and Rachmaninoff had the rhythmic subtlety, combined with the rhythmic boldness, of Landowska." Everything in the grooves supports his opinion.

GILBERT AND SULLIVAN: *Iolanthe*. John Reed (Lord Chancellor), Donald Adams (Earl of Mountararat), Thomas Round (Earl Toller), Kenneth Sandford (Pvt. Willis), Alan Styler (Strephon), Gillian Knight (Queen of the Fairies), Yvonne Newman (*Iolanthe*), Jennifer Toye (Celia), Pauline Wales (Leila), Dawn Bradshaw (Fieta), Mary Sansam (Phyllis). Chorus of the D'Oyly Carte Opera Company. Section of the Band of the Grenadier Guards; the New Symphony of London, Isidore Godfrey conducting. Recorded under the direction of Bridget D'Oyly Carte. (London A 4242, \$9.98; OSA 1215, \$11.98**)

London's new *Iolanthe* includes all the dialogue. This is D'Oyly Carte's only claim to exclusiveness, since the music of the large Gilbert and Sullivan catalogue is now in public domain. London's performance is pleasantly, if neutrally, musical; diction and delivery are good, despite an occasional piece of miscasting. The accompanying brochure resembles the original Gilbert and Sullivan folio; even the same block print may have been used.

CIMAROSA: *Il Maestro di Cappella*. MOZART: *Per questa bella mano* (K.612); *Rivolgete a lui lo sguardo* (K.584); *Così dunque tradisci* . . . *Aspri rimorsi atroci* (K.432); *Alcandro, lo confesso* . . . *Non so donde viene* (K.512); *Un bacio di mano* (K.541); *Mentre ti lascio, O figlia* (K.513). Fernando Corena, bass. Orchestra of the Royal Opera House, Covent Garden, Argeo Quadri conducting. (London A 5585, \$4.98*; OS 25219, \$5.98**)

Corena has recorded the Cimarosa once before; it suits his rough, buffo style better than do the Mozart arias that complete the record. Competence rather than distinction rules the present selection. For Cimarosa's ambitious, if fairly square, *Intermezzo*, I continue to prefer Manuel Ausensi's vivid presentation, also on the London label (London 5516). And of all contemporary Mozart performances, the Cetra recital by Italo Tajo and Mr. Pinza's aristocratic management of *Mentre ti lascio* still speak the final word.

Overture! BEETHOVEN: *Leonore* No. 3. ROSSINI: *Semiramide*. WEBER: *Oberon*. MENDELSSOHN: *Ruy Blas*. BERLIOZ: *Benvenuto Cellini*. New York Philharmonic, Leonard Bernstein, conductor. (Columbia ML-5623, \$4.98*; MS-6223, \$5.98**)

Most LP collections of overtures die of their own weight; credit, then, to Leonard Bernstein, who performs the Beethoven and Rossini *con brio*, gives appropriate magic to the Weber extract, and reaches the heights of vitality in the Mendelssohn and the stormy and elegant *Cellini* excerpt. The orchestra plays with appropriate excitement.

JOHANN STRAUSS: (arr. Dorati): *Graduation Ball*. WEBER: *Le Spectre de la Rose*. Vienna Philharmonic, Willi Boskovsky conducting. (London CM-9268, \$4.98*; CS-6199, \$5.98**)

Boskovsky's attentive hand yields one of the finest dance entries in many months. The orchestra responds as a

man, with all the blending of delicacy and brilliance that Dorati managed to work into the Strauss. I cannot imagine anyone being disappointed with this release, which captures as have very few the gorgeous élan of the Austrian world of romance and flirtation. Just as the Royal Danish Ballet offered the last word in dancing this work, so has London in the performance of the music. Stereo hardly seems necessary when the music is in such hands; but the reproduction matches the *Wiener-verve*.

DVORAK: Slavonic Rhapsodies, Op. 45; Scherzo Capriccioso, Op. 66. The Czech Philharmonic Orchestra, Karel Sejna conducting. (Supraphon LPV 407, \$5.98*)

These are richly authentic performances of Dvorak's three rhapsodies, with the rousing Scherzo Capriccioso added for good measure. More ambitious than the more familiar Slavonic Dances, these scores share with the early Dvorak symphonies an animation of folk material with his not-unusual Brahmsian breadth of orchestration. They also reflect the logical musical pattern of their titled form: convulsive and measured in turn, and dominated in each case by dance rhythms.

I suspect these recordings date back a good dozen years; they only reached the English catalog in 1959. But it remains true of many of the most interesting European recordings appearing now in America that musical sense and performing affinity continue to outweigh the omission of stereophonic stress.

GOMBAU: Seven Airs of Aragon. ARAMBARRI: Eight Basque Songs. Teresa Berganza, mezzo-soprano, with Gerardo Gombau directing the Gran Orquesta Sinfónica. (London 5543, \$4.98*)

One sometimes thinks Spanish songs are written by the yard and then appropriately decimated to form suitable song-cycle lengths. Gombau's set (1956) includes spiky accompaniments à la Candeloube's famous Songs of the Auvergne; the Arambarrí octet (1931) are School of Paris and a good deal more vocal, if rarely original. Since Miss Berganza is a fine-schooled singer, she is understandably happier in the latter cycle.

Overtures: HEROLD: *Zampa*. ROSSINI: *The Barber of Seville*; *La Cenerentola*. SUPPÉ: *Plaque Dame*. THOMAS: *Mignon*. OFFENBACH: *Orpheus in the Underworld*. Regimental Band of the Scots Guards. (Angel 35789, \$4.98*)

This Scots Guards visit to several of the most popular operatic overtures enforces concentration on the melodic and rhythmic elements of its tried-and-true list. Beecham and Toscanini, step aside — here come the cornets and trumpets, ad infinitum! *Zampa* stands secure (did you doubt it could?), but some of the less redoubtable lie gasping on the battlefield. The experience is rather like listening to an old-fashioned newsreel soundtrack, speeded up in the showing, which wreaks havoc over several fading friends. For that matter, it might make excellent background music for *Madame Bovary*.

—John W. Clark

THE ARTIST AND THE TAPE RECORDER

BY
RUTH SLENCZYNSKA
WITH ANN M. LINGG



Ann M. Lingg, left, and Ruth Slenczynska

The 20th century's boon to the practicing musician is the tape recorder: it helps to establish the habit of objective listening, supplements as a memory aid, becomes an orchestra at your elbow for concerto and chamber music learning, monitors progress, stretches the student's mental horizon, and helps bridge the hiatus between know-how and actual accomplishment. While many of us are familiar with the tape recorder's uses, a full résumé of its potential services merits consideration.

It is a complex procedure to learn a new composition. The mind is filled with necessary production problems; the eyes, ears, and hands are completely occupied and you are too busy to listen. A taped performance carefully followed with the score will bring to attention myriad details of structure, tone color, and rhythm, even before it is up to speed. To the conscientious evaluator the taped performance stimulates objective criticism: Is the rendition communicative? Does the melodic line flow smoothly? Is the balance of lyrical and dramatic material in proper proportion? Are the rhythms properly integrated? Is there continuous playing momentum? The tape recorder trains the ear to be alert to correction and improvement, and encourages the mind to test fresh ideas. The simple fact that the composition comes from a source other than the instrument makes you listen more objectively; we focus attention on the performance rather than on ourselves.

The person who uses the tape recorder as a subliminal memory aid will be delighted with the results. If the composition is available on a recording, the disc can be played several times in succession on tape and then the tape can be played softly ad infinitum to accompany all kinds of activity: writing, eating, cleaning house, sewing, even sleeping, until every note of the composition becomes a friend. If no re-

cording is available, the artist can make his own tape. He must take care to make a fresh tape every week so that he will absorb only his most developed performances. Repetition breaks through the outer shell of our mind to our subconscious.

The anatomy of memory includes aural, visual and kinesthetic mastery; by deliberately strengthening any one of these elements, we improve the quality of the whole memory procedure. By constant repetition, the tape recorder will instill aural responses imperceptibly, pleasurably, accurately. (Visual and kinesthetic responses can be mastered through silent practice.) Once, in a near-emergency, I was asked to play a concerto which I had never studied before. I found the engagement so tempting that I took the challenge of preparing the difficult work on very short notice.

One of the causes of memory failure during the stress of performance is that the mind must make hundreds of decisions per minute about notes, pedaling, tone color, rhythm, harmony; the tape recorder impresses accurate decisions into the mind so that correct responses can be expected sooner and with far greater security. According to an old English proverb, "God gave us memory so that we can enjoy roses in December." The luxury of comfortable memorization can spell the difference between owning the composition forever or its total loss. Even years later a thoroughly memorized composition can be recalled in a few hours. On the foundation of accurate memory, the whole interpretation and eventual mastery of the composition will grow.

When studying a concerto, the intelligent student can tape any second piano part and "play with orchestra" at will as soon as the solo part is learned.

Where a record is available the orchestral tutti can be taped from the disc to be a constant setting for the soloist. A great deal of the drama, the unaccustomed excitement of playing with full orchestra, can be imported to the learner's studio so that experience can be gained in privacy. Unhappily, most artists get only one orchestral rehearsal, which is hopelessly inadequate for the neophyte who is facing a whole series of "firsts". Aural preparation by the tape recorder smoothes the way so that the overwhelming thrill of a full collaboration with the orchestra will be anticipated.

The budding artist has many additional uses for the tape recorder. After all the composer's score markings are obeyed, the young interpreter enters the realm of communicative and evocative performance which can only be achieved in ratio to his maturity and experience. Everyone who practices regularly knows that suddenly there will be a day when the accumulated effort will cause a performance to glow with greater warmth and freedom. Use the tape recorder to capture these moods. Analyze and identify the physical action responsible for sustaining the spell. This is how to extend self-knowledge and control of the instrument. Spontaneous moods will reveal many different methods of projection, all of which can be stored for future use.

The concert performer has the added responsibility of having only one opportunity to cast his spell; all his knowledge and preparation must be revealed at an appointed time and place when it must come forth brilliantly, convincingly. The student at every level should be encouraged to prepare a weekly program for the tape recorder and should regard this as a real concert.
(Continued on page 38)

NATIONAL REPORT

Chicago

Return of Reiner

Fritz Reiner's momentous return to active duty in Orchestra Hall on March 30-31 has superseded all else of musical interest here. Ever since a serious circulatory collapse struck him down on Oct. 7, 1960, the 72-year-old conductor's health has been a subject of constant local concern. Twice during the season—in December, and again early in February — his slow recuperation forced a last-minute reassignment of Chicago Symphony concerts to other conductors. When, however, Mr. Reiner did make an appearance, it proved to be a triumph of the spirit as well as of the body. A capacity audience, joined by members of the orchestra, welcomed him back with a standing ovation. At the conclusion there was another such demonstration, to which the orchestra added a *Tusch* (their first for Reiner since he became music director in 1953). The program was not adventurous: Mozart's E flat Symphony, K. 543, Wagner's *Siegfried Idyll*, and Beethoven's *Pastoral* Symphony. But performances were breathtakingly burnished, with the further addition of a mellowness never before so pronounced, so sustained, or, for that matter, so characteristic of Reiner. Physical circumstances forced him to conduct much of the concert from a rehearsal stool (partially hidden from audience view by an upward extension of the podium on three sides, creating the visual effect of a pulpit). His celebrated economy of gesture has become even more economical, yet the authority of past seasons is unimpaired. Indeed, his baton technique has gained some in expressive communication and command. Reiner's advent, in the 24th week of concerts, seemed to signal the beginning of this 70th Chicago Symphony season, not its end.

At concerts of April 6-7, Leonard Pennario gave a notably untemperamental, and generally purposeless, performance of Rachmaninoff's Third Piano Concerto, although Reiner provided an accompaniment both sinuous and silken. Before and after, the audience heard Rossini's Overture to *La Scala di Seta* and Tchaikovsky's Symphony No. 5. On April 11—the final Tuesday matinee in a 35-year-old series being discontinued this spring — the Rossini and Beethoven were carried over, and Mozart's D major Violin Concerto, K. 216, was added. Isaac Stern was a stellar soloist.

William Steinberg was guest conductor of Symphony subscription programs on March 9, 10, 14, 16 and 17—his first appearances with the orchestra



Fritz Reiner

since 1942. Bruckner's Eighth Symphony and Schubert's Second Symphony were his major contributions, in spite of substantial cuts and the absence of any feeling of mysticism. On earlier programs Mr. Steinberg was content to drill and the orchestra to follow, attentively but uneventfully — Mendelssohn's *Italian* Symphony, the Haydn Variations of Brahms, Hindemith's *Mathis der Maler*, and Wagner's Overture to *Tannhäuser*. Concerts on March 23-24, the week prior to Mr. Reiner's reappearance, were conducted by Walter Hendl, whose soloist was Jacob Lateiner, cast not quite to advantage in the Fourth Piano Concerto of Beethoven. Mr. Hendl, who has worked all season much beyond the call of duty and frequently impressively, did not have a good night otherwise with Walton's *Portsmouth Point* Overture, Ravel's *La Valse*, and Schoenberg's *Verklärte Nacht*.

Three recent song recitals were of special note; Irmgard Seefried's on March 12 in Orchestra Hall was the most eloquent. In two seasons she has managed more than vocal rejuvenation—what could, indeed, be called resurrection. Her range, with a secure high C, has been recaptured. She is not likely, even with Paul Ulanowsky at the piano, ever again to be the virtuoso of five years ago, but her voice today is more than just serviceable, and her singing much more than well intentioned. A program of Schubert and Brahms lieder, divided into four *jahr-*

zeiten sections with an interval between autumn and winter, was enormously intelligent and as intelligently projected. She has been engaged by the Lyric Opera to sing Zerlina in *Don Giovanni* and Marcellina in *Fidelio* next fall.

Maureen Forrester, though a previous guest with the Chicago Symphony, sang her first local solo concert in Studebaker Theater, March 10. She sang so satisfactorily and with such amplitude and evenness of voice that one came away wishing for a larger measure of interpretative keenness. Three of Mahler's Rückert Songs, Poulenc's engaging *La Travail du peintre* cycle, and Britten's *A Charm of Lullabies* offered textual communication as well as abundant vocal beauty. Brahms's *Zigeunerlieder*, if one listened with eyes closed, was both the end and the summit of a serious, responsible and absorbing concert.

Victoria de los Angeles, in Orchestra Hall on April 8, was such a refined musician and commanding singer that one scarcely missed her usual intensity. There were peaks in this even-tempered program: a clean exposition of Handel's *O, Had I Jubal's Lyre*, a caressing *Sonntag*, an impassioned *Von ewiger Liebe* of Brahms, a gentle sadness in Fauré's *Les Berceaux*, an insinuating, instinctively stylish Ravel *Vocalise*, and the final Spanish group.

Paul Berl's unidiomatic piano may have diluted her singing of music by Cristobal Halffter and Granados, Nin's *Pano Murciano* and *Granadina*, and Falla's *Jota* and *Polo*. By encore time,

however, she was both in ripest voice and communicative spirit for Rodrigo's *De los alamos vengo, madre*, and *Clavelitos*.

Among the instrumental artists here during March and early April was Van Cliburn, whose performance of Beethoven's *Pathétique* Sonata, Liszt's Sonata, and Rachmaninoff's Sonata No. 2 on March 18 in Orchestra Hall was attended, and disturbed, by a benefit audience. What Mr. Cliburn's ultimate maturity as an artist will be we still must suppose, but this latest evidence—the Beethoven most affirmatively—served notice of continual interpretative progress. Janos Starker, cellist, who had not played here since his departure from the Chicago Symphony in 1958, returned for a Bach Suite concert (Nos. 1, 5 and 3), March 24, in Studebaker Theater. His technical supremacy and musicianly elegance of earlier years, together with new refinement and poise, made this evening memorable. Byron Janis, on the other hand, was unexpectedly disappointing on April 9 in Orchestra Hall. In Beethoven's *Tempest* and *Waldstein* Sonatas he played always too fast, with a brittle tone, and a temperamental tenseness that may (had one cared to stay) have served Kabalevsky's Second Piano Sonata perfectly.

Living Music, a new series given in the Recital Hall at McCormick Place, gave Chicago premieres on March 19 of Luigi Nono's serial *Polifonica, Monodia, Ritmico*, Webern's Op. 24 Concerto (twice on the same program), and Milhaud's *Aspen* Serenade. James Bolle conducted. On April 9, Yehudi Wyner played his own Piano Sonata, and Mr. Bolle conducted Chavez's *Soli* and Dallapiccola's *Quaderno Musicale di Annalibera*, with Jaqueline Marcault, pianist.

The Don Cossack Singers and Dancers caroled and capered on March 19 in Orchestra Hall; on April 4 William Warfield sang Bach Cantatas with the resident Festival String Quartet, augmented, in Simpson Theatre of the Natural History Museum, under the auspices of Free Concerts Foundation (second season); and, also on April 4, Raya Garbousova was solo cellist in the Hindemith Concerto, with Herbert Zipper and the Community Center Orchestra of Wilmette, in the Prudential Building auditorium. —Roger Dettmer

Washington, D. C.

Inter-American Fete

Washington hosted its most extensive music festival to date on April 22-30. The Second Inter-American Music Festival boasted 12 free concerts, 29 contemporary composers from 12 countries, 24 world premieres, 12 United States premieres, performances by 4 major symphony orchestras, 3 well-known chamber groups and 10 soloists.

The Festival was organized by the Inter-American Music Council under the auspices of the Pan-American

Union. Mrs. John F. Kennedy acted as honorary chairman and greeted the opening of the festival with these words: "... The President and I share with innumerable other music lovers of the United States the hope that composers contributing toward the success of the Festival by their presence or their works, and participating artists and ensembles, will once more demonstrate the power of music to abridge accidental differences of environment, circumstance, or language, and to bring hearts and minds into closer accord."

Kenneth Holland, president of the Institute of International Education, was Chairman of the National Sponsoring Committee. Mr. Guillermo Espinosa, chief of the music division of the Pan-American Union, was general musical director, and the man who gathered the composers, works and performers for the Festival. His authoritative and visionary administration was justly applauded by the inscription on the gold medal awarded him: "... in appreciation from the musicians of America, with thanks".

The music came from five United States composers: Aaron Copland, Henry Cowell, Robert Evett, Roy Harris and Daniel Pinkham; five Canadians: Harry Freedman, Francois Morel, Neil McKay, Harry Somers and John Weinzwieg; and from the following Latin American composers: Jose Maria Castro, Mario Davidovsky, Alberto Ginastera, Antonio Tauriello (Argentina); Camargo Guarnieri (Brazil); Gustavo Becerra, Juan Orrego Salas, Domingo Santa Cruz (Chile); Fabio Gonzalez-Zuleta (Colombia); Aurelio de la Vega (Cuba); Enrique Solares (Guatemala); Carlos Chavez, Luis Herrera de la Fuente, Blas Galindo, Rodolfo Halffter (Mexico); Roque Cordero (Panama); Celso Garrido-Lecca (Peru); and Hector Tosar (Uruguay).

Many of the Latin American works seemed experimental in orchestration, in the calling-up of seldom used instrumental resources, and in the use of extreme ranges both in voice and instruments. The great portion was nervous, noisy and percussive, but in a peculiarly sophisticated way: the texture of the music was of a complexity geared to challenge the intellect rather than to please the senses. Themes consisted mostly of short rhythmic ideas, sometimes contained in the widest of melodic skips. The myriad percussion instruments echoed these patterns. Consistent meters were relegated to the background while overlappings of these short ideas created continuous pile-ups of rhythm and orchestral color. No jungle drums here, but rather a highly intellectual exercise for performer and listener.

Four world premieres of Latin American works emerged as unanimous successes: the Piano Concerto and *Music for Magic America* by Ginastera; the String Quartet No. 6 by Gustavo Becerra; and the Piano Concerto by Hector Tosar.

Music for Magic America is an exciting work and received a "top-honors" reception by the Festival audience. Scored for soprano, two pianos, celeste, and approximately 50 timpani, drums, gourds, cymbals, gongs and bizarre percussion instruments, it is a series of five songs: *Song of Dawn*, *Love Song*, *Song for Warrior's Departure*, *Song of Agony and Desolation*, and *Song of the Prophecy*. It has a Prelude, Nocturne, and Fantastic Interlude. The sounds are amazing, mesmerizing, electrifying, and completely absorbing in their setting of the ancient texts (Mayan, Aztec and Inca poetry). Raquel Adonaylo, soprano, and Howard Mitchell, conductor of the percussion section of the National Symphony (Washington), received standing ovations from the last night audience. Mr. Ginastera, who was in the audience, was "Bravo-ed" wildly for many returns to the stage.

Two works by United States composers enjoyed enthusiastic receptions. Aaron Copland wrote his *Nonet* for Solo Strings on commission from the Dumbarton Oaks Research Library in honor of the Golden Wedding Anniversary of Mr. and Mrs. Robert Woods Bliss. Dedicated to Nadia Boulanger, it combines long expressive melodic lines and tone clusters. It is episodic in form and appears to be a friendly programmatic piece descriptive of those years celebrated by the anniversary. Mr. Copland conducted the world premiere.

The Concerto for Harpsichord, by Robert Evett (Washington, D. C., composer), fascinated the audience by its colorful sounds and elusive texture. Scored for nine strings, celeste, solo trumpet and a variety of percussive instruments, the concerto is in two movements. Its delicate hues admirably show off the solo instrument. The world premiere was played by Rafael Puyana, Colombian harpsichordist, and conducted by Guillermo Espinosa, music director of the Festival. The music is graceful, sophisticated, witty and, more often than not, an intellectual tease. Mr. Evett was called to the stage for an ovation.

The four major orchestras contributing were the National Symphony (Washington, D. C.), Howard Mitchell, conductor; the Canadian Broadcasting Corporation Symphony, Geoffrey Waddington, conductor; the Eastman Philharmonic, Howard Hanson, conductor; and the National Symphony of Mexico, Luis Herrera de la Fuente, conductor. Chamber groups participating were the Philadelphia Woodwind Quintet, the Claremont String Quartet, and the Coro de Madrigalistas de Mexico, Luis Sandi, conductor.

Nine of the concerts were held in the excellent new Cramton Auditorium of Howard University, two at the Coolidge Auditorium of the Library of Congress, and one at the Hall of the Americas, Pan-American Union.

—Charles Crowder

Final Orchestral Pair

Following the resignation of Georg Solti as music director of the Los Angeles Philharmonic, Izler Solomon conducted the season's final pair of subscription concerts on April 13-14, for which Mr. Solti had been scheduled, as well as the concerts of April 6-7, originally assigned to Walter Hendl. Mr. Solomon's major work on the final program was Sibelius' Fifth Symphony, which was a fine conception of somber mood and which received a well-calculated performance by the orchestra. Gregor Piatigorsky received popular acclaim for a broadly authoritative reading of the Dvorak Cello Concerto. On the April 6-7 programs Mr. Solomon offered a vigorous local premiere of Peter Mennin's Concertato (*Moby Dick*), and perceptive interpretations of Elgar's *Enigma* Variations and Shostakovich's Fifth Symphony.

The Easter concerts of March 30-31 were devoted to a deeply moving performance of Bach's *Saint Matthew Passion*, conducted by William Steinberg with beautiful restraint and a controlled sense of drama. The Roger Wagner Chorale sang superbly and Richard Lewis, as the Evangelist, sang with powerful simplicity. Excellent work in the other solo roles was offered by Adele Addison, Claramae Turner, Nicola Moscona, Kenneth Smith and William Felber.

On March 25 *Così Fan Tutte* concluded the Los Angeles Opera Company's season of four performances in Wilshire Ebell Theatre. Archie Sharp's sets and Dale Duffy's direction marked a distinct advance in the company's production. Although the difficult arias often took the measure of the young singers, there was still pleasure to be derived from a cast consisting of John Guarnieri, Ned Romero, Francesco Soriano, Dorothy Sandlin, Margery MacKay and Marion Stevens. Maurice Goldman conducted. The opera was sung in the English version by Ruth and Thomas Martin.

Verdi's *Simon Boccanegra* is a difficult task for student forces, yet the performance by the University of Southern California Opera Theatre, staged and conducted by Walter Ducloux, in Bovard Auditorium on April 8, 14 and 16, was impressive for its dramatic forcefulness and excellent singing. Leading roles were sung by Bernard Bollinger, Orville White, French Tickner, William Vennard, Anthony Thomas, Barbara Phillips, Diana Smith Yeaman and Gene Allen. The opera was sung in Mr. Ducloux's excellent English adaptation.

The UCLA Opera Workshop distinguished itself with a highly effective staging by John Ingle of Benjamin Britten's *Rape of Lucretia*, in Schoenberg Hall on April 14, 15, 21 and 22. Wolfgang Martin conducted a performance of professional smoothness and

conviction. Alternating casts included Earl Fisher, Richard Riffel, Enid Clement, Mariquita Moll, Archie Drake, Joseph Bellesi, Michael Davidson, William R. Miller, Pauline Reichert Law, Teresa Racz, Judith Reed and Vicki Bradley. Archie Sharp's scenic designs used a sharply tilted set, and Ingle's staging was stylized to accent the contemporary conception.

The Guild Opera Company offered ten performances of *The Bartered Bride* for students in Shrine Auditorium beginning April 18. Henry Reese's English translation was used, John Barnett conducted and Peter Ebert was brought from Dusseldorf to stage the work. Alternating casts included Marie Gibson, Grace Lynne Martin, Howard Sutherland, Richard Riffel, Ned Romero, William Felber, Richard Robinson, Gilbert Russell, Margery MacKay, Florine Hemingway, Francis Barnes, Henry Read, Lee Madsen, Jean Handzlik, Charles Gonzalez, Ben Bollinger, Marni Nixon and Alan De Witt.

Music of accident and improvisation was given at a Monday Evening Concert in Fiesta Hall on April 3, in a program directed by Lukas Foss. Samples selected were Morton Feldman's *Durations*, Gunther Schuller's *Fantasy for Harp or Piano* and his *Five Pieces for Five Horns*, three improvised pieces by Mr. Foss's Improvisation Chamber Ensemble, and Boulez's *Improvisation on Mallarmé* No. 1, with the solo part sung by Marni Nixon. At the concert of April 17, Ingolf Dahl's *Sonata Pastorale* for piano received its American premiere played by John Crown. Mr. Crown and Gabor Rejto also played a Beethoven Sonata, and the SC Concert Choir conducted by Charles C. Hirt performed Dallapiccola's *Canti di Prigionia*.

Other events have been Elisabeth Schwarzkopf, Royce Hall, March 26; Malcolm Bilson, pianist, Sutro Auditorium, April 4; the Debut Orchestra, Lawrence Foster conducting, with Carol Todd, soprano, Hancock Auditorium, April 7; Mildred Miller, Hollywood High School Auditorium, April 14; Jacques Abram, Wilshire Ebell Theatre, April 18; Westfalian Kontarei, Royce Hall, April 16; San Fernando Civic Ballet, Wilshire Ebell Theatre, April 22; Carmen Amaya Spanish Dance Company, Friday Morning Club Playhouse, seven performances, beginning April 25; and Glenn Gould, Wilshire Ebell, April 25.—Albert Goldberg

San Francisco

Henze Premiere

Spring in San Francisco found the symphony and ballet seasons in full swing, one at the Opera House, the other at the Alcazar. Enrique Jorda and the orchestra offered the American premiere of Hans Werner Henze's Second Symphony at the March 22-24 concerts, and the San Francisco Ballet presented *St. George and the Dragon*, on

wind quintet music by Hindemith, on March 31 and April 1.

The Henze was the most valuable new work offered here this season. It is not a sparsely ordered symphony, but it has great life, flow and beauty. The jazzy, syncopated middle movement is an essay in meaningful and persuasive energy, and the adagio opening of the finale is intensely moving in its gently chromatic cantilena. Henze takes a leaf out of Honegger's Second Symphony by interrupting the final bustle with a chorale tune.

Guiomar Novaes was the authoritative if somewhat mannered soloist in the Schumann Concerto at the concert introducing the Henze. The March 15-17-18 symphony program brought an operatic double bill pairing a delicate performance of Purcell's *Dido and Aeneas* with a high-powered one of Falla's *La Vida Breve*.

Janis Martin, a 20-year-old Sacramento soprano, surmounted the problems of inadequate rehearsal to make a vivid, strong impression as Dido. This singer should achieve major star status in not very many seasons. More than an hour of the Falla is a little like being boiled in syrup, but Mr. Jorda presented the work well, for those who like the dish.

Bach's *St. Matthew Passion* was presented March 29-31-April 1 in a somewhat over-sized and over-cut version, but one which, by the final presentation at least, carried a great deal of expressive conviction and ensemble precision. The generally fine soloists were Dorothy Warenskjold, Nan Merriman, James Schwabacher and Yi-Kwei Sze.

Mr. Jorda continued in remarkably effective form April 5-7 with a warmly felt Schubert Fourth Symphony which suffered only from the headlong rush of the third and fourth movements. Paul Creston's *Janus* was a gorgeous hunk of nothing, Ravel's *Alborado del Gracioso* was perfectly done, and Erica Morini played the Brahms Violin Concerto with brilliance, feeling and a little too much big push.

St. George and the Dragon is a marvelously dry recounting of the old story, this time with three maidens, three dragons and three knights. Lew Christensen's low-pressure choreography introduces us to nine embodiments of three characters who seem terribly bored by the proceedings—as if their job were simply to keep the story on the books. But the boredom of the characters provides much stimulation for the audience.

At the ballet's April 7-8 program the diminutive Michael Smuin won ovations for the tremendous brio of his turns and leaps and cabrioles in the *Diversissement d'Auber*.

The Composers' Forum concert March 26 at the Palace of the Legion of Honor sent this reviewer fleeing after an agonizing hour of first- and second-rate aridity in the string quartets of Arthur Berger and George Burt.

—Arthur Bloomfield



IF I WERE PRESIDENT



The following speech was delivered by Mischa Elman on April 27 at a luncheon given by the National Women's Club in Washington, D.C. Mr. Elman was one of six leading figures in the arts who spoke on the theme "What I would do for the arts if I were President for a day." The other five were Philip Johnson, architect; Larry Rivers, painter; George Balanchine, choreographer; Paul Horgan, writer; and Cornelia Otis Skinner, actress. David Brinkley, who introduced the speakers, pointed up the theme of the program by paraphrasing a sentence from President Kennedy's Inaugural Address: "Ask not what the artists can do for me, but what I can do for the artists."

Let me say, first, that one day as President wouldn't be enough! In fact, I doubt that one term would be enough. So let us hope that President Kennedy, who has already shown his concern for the arts in this country, will have a second term in which to bring to fulfillment some of the many things our great country could, if it would, do to help promote and nourish our artistic life.

And just as one day as President would not be enough to do all that's needed to encourage and cultivate that side of our national life, neither is five minutes enough to discuss the many possible avenues through which this goal could be approached. So this afternoon I shall confine myself to just one aspect of our cultural life: Music and Musicians.

Very few Americans realize the peculiar financial dilemma of the musician. Unlike many others in fields outside the arts, he has spent his childhood, youth, and often the early years of his adult life in costly study preparing for his career. Whether he becomes a famous star, an ensemble singer or an orchestral instrumentalist, he soon finds that he labors under certain disadvantages peculiar to his profession.

The talent with which he earns his living, for instance, is a highly personal commodity which only he can purvey. Should illness prevent him performing, his income ceases until he recovers. The businessman deals in less personal goods or services, and sickness poses no such problem. His business and his income continue despite his illness, through the organization he has developed.

Another peculiar disadvantage of the musician's life is the relative shortness of his career. Physical duration is a critical factor, particularly with singers, for the voice, being a physical thing, ages along with the performer. This is less true of instrumentalists (a few of whom like myself, as you can see, are a hardy breed), but it can also be true of them. There is also the element of "vogue", which has brought many an artist a brief success only to leave him high and dry when the vogue has spent itself and another replaced it. And finally, for the great majority of musical artists, the music season, which furnishes his steadiest, most dependable period of employment, is shorter than the calendar employment year of others. For all these reasons, then, the musician's earning life is crowded into fewer and shorter years than that of many other people.

The government has thus far taken small note of these special economic problems that assail the musician, though it has not been so disinterested in some of the special economic problems connected with oil wells. For while it seems oblivious to the fact that talent and the human beings who project it

deteriorate with time, it understands with perfect comprehension that an oil well can become depleted. It has protected oil well owners against this inevitable eventuality with loving concern, by establishing a preferential tax philosophy for income derived from oil wells. And while it is entirely proper and reasonable for the government to do this, it would be equally proper for it to show a similar concern for the eventual depletion of talent in an artist. This it has not done!

My concern in this respect is not restricted to the art of music. Those who labor in the vineyards of drama, literature, sculpture, painting and dance face similar types of problems. They are entitled to the same kind of consideration I have suggested for music, not merely because of those problems, but because, like music, they too are important national resources which enhance our life at home and win prestige for us abroad. And, finally, properly used as an instrument of cultural relations, they can exert a unifying influence among nations by emphasizing similar tastes and attitudes to create mutual understanding and respect.

My ideas of how government could aid music and the other arts are not limited to wanting a special tax philosophy enunciated in behalf of their practitioners, though I do believe a new tax concept for the arts is necessary. But there is much more that could be done. Among the new musical horizons that could be explored if government aid were available are: opera companies in cities which now have none; regional schools for the study of music and the other arts; sponsorship of new works; and the search for new directions and techniques in the lyric theatre. . . .

For the moment, though, let me say only that the arts flourish best where the artist is cherished—at least sufficiently to give him the economic peace of mind necessary to concentrate on his art.

I believe special fact-finding committees should be named to report on the state of each of the arts in our country today, possibly with a view to establishing a Department of the Arts within the Cabinet, which would have the budget and authority to deal effectively with all these problems.

In the meantime, though, as an interim measure, I believe the administration should, on the basis of the facts uncovered by these committees, evolve a tax philosophy specially tailored to each of the arts, and designed to promote their health and growth—as well as the health and growth of the artists who practice them.

If I were President for one day, I should use the influence of my great office to see that legislation to that end was initiated.

Cleveland

Remarkable Concerts

The final month of the Cleveland Orchestra's current season contained three of the most remarkable concerts of the entire year.

The Schubert Mass in G Major was conducted with great understanding by Robert Shaw and the 245-voice Cleveland Orchestra Chorus. The work itself avoids the exhaustive 18th- and

19th-century repetitions and is a direct setting of the service. The restrained quality was faithfully registered by the orchestra and chorus, led with utter sincerity and simplicity by Mr. Shaw.

Louis Lane conducted a colorful, glowing concert performance, on April 13, of Bartok's *Bluebeard's Castle*, its first complete hearing in Cleveland. Yi-Kwei Sze and Irene Jordan sang the roles of Bluebeard and his fourth and final wife, and they followed the two opposing paths toward their ultimate

dooms with inevitability and conviction.

George Szell conducted the season's final concert on April 20, a concert chiefly notable for two works. The first was a world premiere of Walter Piston's *Symphonic Prelude*. The work was written for the convention of the Association of Symphony Orchestra Women's Committees, which met in Cleveland that week. Mr. Piston knew in advance that his piece was to be heard just before the Beethoven Ninth, hence the title. Hence, also, the quiet,

introspective and, one is tempted to say, anticipatory aspect of the work.

It consisted of long, pleasant melodic lines, passed gently around the various orchestral choirs. The few climactic loud moments were built more by increasing dynamic levels and the addition of instruments than by a heightening of emotional content. It succeeded in achieving contrasts without losing its consistent, placid quality.

Things were set for the artistic outburst of the Ninth, then, and under Mr. Szell's direction the explosion took place. With Adele Addison, Jane Hobson, Richard Lewis and Donald Bell doing the solo parts, and the chorus and orchestra adding up to more than 350 on-stage, it was a mammoth affair.

The tension and intensity generated during the performance was to many almost unbearable. Add to this the wealth of sound in parts of the choral movement, and it was truly overwhelming. It took on the nature of exciting bombast at the expense of overpowering beauty.

The Metropolitan Opera made its annual eight-day visit April 24-30. The love affair between Cleveland and the Metropolitan got back all its old ardor. Many records were broken, particularly in the field of gross receipts, which were the highest in the entire 36 years of Opera Week. *Turandot* received the greatest ovation—some 10 minutes of standing and cheering for the efforts of Birgit Nilsson, Lucine Amara and Franco Corelli.

Anna Moffo's Gilda and Violetta were among the most ardently admired individual performances. Giorgio Tozzi and Rosalind Elias literally stole *Martina* from Victoria de los Angeles and Richard Tucker, simply by being alive and vital as well as by being in excellent voice. Of the eight productions only *Aida* and *Manon Lescaut* failed to impress.

—Frank Hruby

Ann Arbor

May Festival

The 68th annual May Festival was launched at Hill Auditorium on Thursday evening, May 4, with an all-Wagner program starring Eugene Ormandy and the Philadelphia Orchestra and with Birgit Nilsson making her Ann Arbor debut. It was an evening of tonal splendor from the *Meistersinger* Overture to the closing scenes of *Götterdämmerung*. Miss Nilsson, whose gorgeous Viking physique houses an instrument of unsurpassed power and beauty, received an extended ovation for her glorious portrayals of Elsa, Isolde and Brünnhilde.

Honegger's *Jeanne d'Arc au Bucher* was performed Friday evening, May 5. If standing immobile and voiceless throughout the *Tristan* Prelude was an endurance test for Miss Nilsson, she was matched by Vera Zorina at her imaginary stake. Paul Claudel's text was deftly translated by Dennis Arun-



Vera Zorina rehearses Jeanne d'Arc with Thor Johnson

dell and performed in English by the Choral Union of 350 adult mixed voices, a boys' choir of 30, and 11 soloists, some with speaking roles. The Philadelphians and singers were under the skilled direction of Thor Johnson, whose intense enthusiasm and familiarity with the score resulted in a unique experience.

The choruses, so diligently trained by Lester McCoy, were well balanced and true in intonation; Vera Zorina was the very embodiment of Joan; David Lloyd, who sang all the tenor parts, was lyrically persuasive. Although Janice Harsanyi, Frances Greer and Mary MacKenzie had little opportunity to display their abilities in their small roles, they helped to illumine the whole, as did Ara Berberian's thundering bass. Others who contributed to the histrionics were Hugh Norton (as Brother Dominic), Nancy Heusel, Jerrold Sandler, Marvin Diskin and David Hunsche.

With a few exceptions, the fare for Saturday afternoon and evening, May 6, was all American. Aaron Copland conducted his own *Orchestral Variations* and the suite from *The Tender Land*. The composer shared the podium with William Smith, who has developed in a few years into something more than the wonted assistant con-

ductor. His beat is sure, his musical insight profound. The men obviously respect his ideas; they responded with verve and incisiveness in the opening and closing works: Kabalevsky's Overture to *Colas Breugnon* and Ravel's *Daphnis and Chloe*.

Highlighting the Saturday afternoon program was the Brahms Double Concerto, eloquently played by Anshel Brusilow and Lorne Munroe. Mr. Smith and the soloists achieved a rare rapport, probably attributable in part to their constant association. It was a fitting tribute on the eve of the anniversary of Brahms's death. The soloists handled the music with a tenderness that was especially stirring in the second movement.

Saturday evening was all American from composers to soloists. Robert Noehren, University organist, introduced Samuel Barber's *Toccata Festiva*. That this is a flashy organ vehicle of the "look, no hands" variety cannot be gainsaid, but there is far too much togetherness and too little exchange of themes between organ and orchestra. Thus, despite Mr. Ormandy's efforts, the orchestra was continually drowning out the organ, and vice versa. Walter Piston's Seventh Symphony was well liked once it passed the nervous

and somewhat nerve-racking opening. Mr. deLancie and Mr. Pellerite of the woodwinds set the mood for the Adagio, which was followed by a jet-propelled Allegro Festevole one would enjoy hearing again.

For those who like music as easy to diagram as a simple sentence and with all the romantic ethos of the Gay 'Nineties, MacDowell's Second Piano Concerto was a happy choice. It introduced John Browning, whose dazzling pianism won him frenetic plaudits. He closed the program with Gershwin's *Rhapsody in Blue*, into which he injected an exhilarating freshness. Only the orchestra, overanxious to display its jazz proclivities, indulged in hyperbole, sliding and muting the bass to the point of burlesque. An insatiable audience was rewarded by Mr. Browning with Chopin's D flat Nocturne.

The Choral Union, specializing this year in unappreciated prophets, put on a spectacular performance of Mendelssohn's *Elijah* on Sunday afternoon, May 7. After Honegger's difficult score this was elementary for the Choral Union. Enunciation was better than in the Honegger and there was little evidence of changes made at the last minute by the festival conductor. While Mr. Johnson, the orchestra and all soloists were justly lauded, the real stars were Lester McCoy, who trained the chorus, and William Warfield, whose portrayal of Elijah was the high point of the 1961 festival. Making his debut here in the 1954 *Elijah*, he has since become so completely familiar with the role that he sings it entirely from memory. He imbues the part with a vibrant intensity that stems less from Mendelssohn than from the singer's own vocal prowess, emotional warmth and profound understanding.

Janice Harsanyi, also singing from memory, imparted a magical quality to the principal soprano role. Hers was a voice new to Ann Arbor and of fine sheen and range. The reappearance of David Lloyd in the poignant tenor part was most gratifying. Also contributing to the total success were Frances Greer, Mary MacKenzie, Mary McCall Stubbins, organist, and David Hunsche, boy soprano.

Ann Arbor, as a large university center, is considered an excellent proving ground for new works. Strangely enough, it is also a pushover for programs like the all-Rachmaninoff peroration of Sunday evening, May 7. This is self-explanatory after a cursory glance at the audience, made up primarily of the very old and the very young. Hundreds of blue-haired widows, conditioned to romantic *fin de siècle* music, were scattered among hundreds of young people holding hands and reacting romantically to Ann Arbor's verdant May and to the rise and fall of Rachmaninoff's sensuous phrases. Hence the tumultuous accolade that followed Eugene Istomin's incandescent and formidable bravura. Having played this Second Rachmaninoff Concerto before with Mr. Ormandy, his accord with the orchestra

was little short of perfect.

Rachmaninoff's Second Symphony was also given the Philadelphians' suave, record-making treatment. From the standpoint of sheer beauty and polish of performance, the all-Rachmaninoff concert was noteworthy, as were the MacDowell and Mendelssohn works of the two previous days. Yet all three of these composers were eclectic, breaking no new ground. It becomes a question of which is more important at a festival, to please the multitude with exquisitely brushed war horses, or to lead the way down new paths at the expense of popular appeal or perfectionism. A fair balance was achieved this year, so that the 1961 festival will be remembered as outstanding. Gail Rector, the man behind the scenes, deserves a distinguished service medal for his great job of organization.

President Harlan Hatcher pinned a medal on Mr. Ormandy in honor of his 25 years here as festival conductor. Mr. Ormandy proudly displayed it as he gave his curtain speech, *sotto voce*, followed by his rousing arrangement of the Michigan Victors marching song, so *forte* that it is probably still orbiting Hill Auditorium.—Helen Miller Cutler

New York

Two Premieres

Two premieres of American works commissioned under Ford Foundation Grants will highlight the six-week fall season of the New York City Opera, which will run from Oct. 5 to Nov. 12.

The American works will be *Wings of the Dove*, by Douglas Moore, and *The Crucible*, by Robert Ward with a libretto written by Bernard Stambler. *Wings of the Dove* is based on the Henry James novel; the adaptation is by Ethan Ayer. It will be the first new American work to be produced next season. Julius Rudel will conduct and Christopher West will stage the opera. Settings will be by Donald Oenslager and costumes by Patton Campbell. Mr. Moore was last represented at the City Center by *The Ballad of Baby Doe*, which won the New York Critics' Circle Award in 1958.

The Crucible is based on Arthur Miller's drama. Ward and Stambler did the operatic version of *He Who Gets Slapped* for the City Center's 1959 season.

The repertoire will be highlighted also by revivals of *Aida*, last done at the City Center in 1955, and *The Marriage of Figaro* in an English translation by Ruth and Thomas Martin. There will also be a return engagement of the popular double bill of Stravinsky's *Oedipus Rex* and Carl Orff's *Carmina Burana*.

Other American works now in preparation under Ford Grants include an untitled opera by Carlisle Floyd, on a Civil War theme, and a lyric opera by Lee Hoiby, music, and William Ball, libretto, titled *Natalie*, which is set in Russia in the 19th century.

Boston

Metropolitan Visit

Charles Munch ended the 80th season of the Boston Symphony, and the last but one of his regime as its music director, at Symphony Hall, April 28-29. The program consisted of Mozart's Adagio and Fugue in C minor (K. 546), followed by the Sinfonia Concertante in E flat (K. 297-B). Four first-desk Boston Symphony wind players superlatively played the solo parts in the Sinfonia: Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, horn. Both pieces went well, but the Adagio and Fugue, especially, had a fine quality of drama and clear articulation. Ravel was represented by *Le Tombeau de Couperin*, and Debussy by *La Mer*. The latter has been, since Mr. Munch first came our way, one of his finest performances, and so it proved again.

The week before, Mr. Munch once more had given us the complete *Romeo and Juliet*, and in superb fashion. Perhaps his way with the Berlioz is not quite so incandescent as formerly, but it retains much heat, and the polish of style shows Munch at his best. The soloists were the three finest in this work that ever I have heard; all three were from the Metropolitan Opera: Rosalind Elias, contralto; Cesare Valletti, tenor; and Giorgio Tozzi, baritone.

The Metropolitan was in town that week, giving eight performances at the only theatre left to us with sufficient capacity and a workable stage for opera on a large scale. Verdi's *Nabucco* opened the engagement, followed by *La Traviata* and *Turandot*. *Nabucco* and *Turandot* had never been sung in Boston before, and neither had Leonie Rysanek (Abigaille in *Nabucco*), Birgit Nilsson (Princess Turandot) and Franco Corelli (Calaf) previously been heard in this city. The first two made a large impression, Mr. Corelli a little less so despite the amplitude of his voice. *Turandot* also marked the first conducting of an opera here by Leopold Stokowski.

Manon Lescaut, *Rigoletto*, the new production of *L'Elisir d'Amore*, *La Bohème*, and that expensive and unnecessary luxury, *Martha*, in English, completed the week. Every performance, save *L'Elisir*, was sold out.

Die Fledermaus ended the Opera Group's season—and with a new twist. The guests at Prince Orlofsky's ball in Act II were some of Boston society's best waltzers, and a gala picture they made.

Arthur Fiedler conducted. It was the second time in his life he had conducted opera, and he enjoyed the experience thoroughly. The principal singers were Thomas Hayward (Alfred), Jeanette Scovotti (Adele), Gloria Lind (Rosalinde), William Olvis (Eisenstein), Mac Morgan (Dr. Falke) and Margaret Roggero (Prince Orlofsky).

A dull and soporific performance of

Dvorak's *Stabat Mater* was conducted with the Handel and Haydn Society by Edward F. Gilday, in Symphony Hall, April 16. Of the soloists, Nancy Carr, soprano, and Eunice Alberts, contralto, were excellent. Paul Knowles, tenor, sang much too loud whenever possible, and Robert Patterson gave a capable, if undistinguished, performance.

What impressed me as a deadly earnest and cultish affair was a concert by the Society for Vocal Chamber Music on April 18 at Jordan Hall. The principal artist was Dorothy Renzi, soprano, who sang everything, from Renaissance and Baroque to modern, with great sameness and rather breathily, looking up occasionally from a large music folder. Roslyn Brogue's new *Song of Exploration*, settings of Walt Whitman, had its points of musical interest. The style was brisk, contemporary and cheerfully determined.

But the best of the evening, in my opinion, were Lester Trimble's settings of Four Fragments from Chaucer, also new here. These showed the polished hand of a professional; they are urbane, cosmopolitan, rhythmically interesting and vivacious. —Cyrus Durgin

New York

Grants for Composers

Sixteen young American composers have been awarded Ford Foundation fellowships to write music for high school ensembles. The awards are the third group in a five-year project begun in 1959.

The composers, whose ages range from 22 to 35, will be in residence with public secondary school systems and will write works for school orchestras, bands, choruses and other musical groups. Each composer will receive a stipend of \$5,000, plus dependency allowances and some travel funds. Each school system will receive a grant of \$650 to help meet expenses connected with the project, such as the preparation of parts for performance.

Five school systems will this year contribute up to half of the stipends and expenses of the composers in their areas. Contributions by school systems will become a permanent feature of the program.

A panel of musical leaders recommended the fellowship recipients from a total of 86 applicants. Five composers who received fellowships in earlier years received further awards. To date, 31 composers and 32 communities have taken part in the project.

The chief purpose of the project is to enable composers to write directly for performance. Other aims are to acquaint high school students with contemporary music written especially for them, and to expand the repertory of secondary school music throughout the United States. The National Music Council is associated with the Foundation in administering the project.

The communities and composers for

1961-62 are: Denver, Colo.—Thomas B. Briccetti; Elkhart, Ind.—Lewis M. Miller; Evanston, Ill.—John Chorbajian; Greensboro, N. C.—John Barnes Chance; Hastings-on-Hudson, N. Y.—Robert M. Lombardo; Louisville, Ky.—Nelson Keyes; Lubbock, Texas—Ramon Zupko; Milwaukee, Wis.—D. Donald Cervone; Nashville, Tenn.—Conrad S. Susa; Oklahoma City, Okla.—Karl Korte; Philadelphia, Pa.—Wilson William Coker; Salem, Ore.—Lawrence L. Widdoes; Salt Lake City, Utah—Joseph Penna; Sarasota County, Fla.—G. David Tcimpidis; Tucson, Ariz.—Robert Muczynski; and Winfield, Kan.—Ronald LoPresti.

The school systems in Elkhart, Evanston, Greensboro, Philadelphia and Winfield are contributing toward the stipend of the composers in their areas.

Women's Symphony Committee Conference

Seventy-five representatives from all the states met at the Wade Park Manor in Cleveland on April 17 for the 13th biennial conference of the Association of Women's Committees for Symphony Orchestras. The five-day conference included panel and roundtable discussions, luncheons, teas and dinners.

On the second afternoon there was a discussion in Severance Hall on "The Status of and Outlook for Our Symphony Orchestras," at which the principal speakers were Herman Kenin, president of the American Federation of Musicians; Eric Oldberg, president of the Chicago Symphony Orchestra; and W. McNeil Lowry, director of The Ford Foundation's humanities and arts program. The same evening George Szell, conductor of the Cleveland Orchestra, gave a talk on the problems of commissioning an unknown composer.

The fourth day of the conference was highlighted by the premiere of Symphonic Prelude, a new work by Walter Piston. Commissioned by the

Association of Women's Committees, the work was performed at the evening concert by the Cleveland Orchestra and introduced at an afternoon pre-concert interview between the composer and Klaus G. Roy, program annotator for the Cleveland Orchestra.

A dinner party at the home of Mr. and Mrs. Kenyon C. Bolton featured a two-piano recital by Arthur Loesser and Marianne Matousek Mastics of the Cleveland Institute of Music.

The final address was delivered by John S. Edwards, president of the American Symphony Orchestra League and manager of the Pittsburgh Symphony Orchestra. Under the title "The Centerpiece—or, Who May Take the Flowers Home," Mr. Edwards discussed the relationships between women's committees, boards of directors, and managers.

Dorothy Humel, president of the Women's Committee of the Cleveland Orchestra, was elected president of the national organization. San Antonio, Texas, was selected as the site of the next conference (1963).

Lincoln Center and World's Fair Merge Plans

A "memorandum of understanding," coordinating the activities of the New York World's Fair (1964-65) with those of the Lincoln Center for the Performing Arts, has been signed by Robert Moses, president of the Fair, and General Maxwell D. Taylor, president of Lincoln Center.

Both corporations will jointly plan a full cultural program during the period of the Fair, to be presented at the Center, including opera, symphonic and ensemble music, ballet and theatrical attractions. The memorandum specified that "the over-all program will be as nearly financially self-sustaining as possible," and that a prime objective is to avoid "activities at the Fair site which duplicate, parallel or compete with the program at Lincoln Center."

Mr. Moses appointed Louis B. Ames to represent the Fair as coordinator; General Taylor appointed Reginald Allen, executive director for operation of Lincoln Center, in the same capacity.

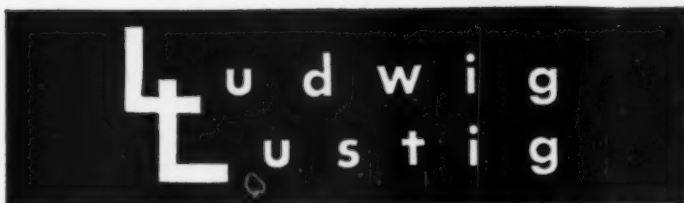
Coincident with this move, John D. Rockefeller, 3rd, chairman of the board of Lincoln Center, announced the appointment of a Lincoln Center Committee for World's Fair Activities to develop policy and general plans for the Center's participation in the Fair, with Arthur A. Houghton, Jr., as chairman.

Correction

In its advertisement in the April issue of *MUSICAL AMERICA*, the Marlboro Music School and Festival season was given as July 30 to Aug. 20, 1961. The correct dates are June 30 to Aug. 20.



Dorothy Humel



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ARTIST LIST 1961-1962

sopranos

ERNA BERGER
PEGGY BONINI
NANCY CHASE
MARIA DI GERLANDO **
ELLEN FAULL
MARIA FERRIERO
DORIS JUNG **
presently Freiburg Opera, Germany
AASE NORDMO LOEVBERG *
JACQUELYNNE MOODY **
JUDITH RASKIN **
JEANETTE SCOVOTTI ** ****
BEVERLY SILLS **
MARGUERITE WILLAUER

mezzo sopranos

EDITH EVANS
RUTH KOBART **
MIRIAM PIRAZZINI
Teatro alla Scala
HERTHA TOEPFER ***
Bavarian State Opera, Munich
Bayreuth Festival
CECILIA WARD **

contraltos

MARGERY MAYER
MARGARET ROY

tenors

CHARLES ANTHONY *
UMBERTO BORSO
Teatro alla Scala
WALTER FREDERICKS
HOWARD FRIED ***
THOMAS HAYWARD
ERNEST McCHESNEY **
GLADE PETERSON
Zurich Opera
FRANK PORRETTA **
MAURICE STERN **
LUIGI VELLUCCI **

baritones

NORMAN ATKINS **
RICHARD FREDRICKS **
RALPH HERBERT *
CHESTER LUDGIN **
NORMAN MITTELMANN *
presently Duesseldorf Opera, Germany
WILLIAM SHRINER
RICHARD TORIGI
PAUL UKENA **
HOWARD VANDENBURG
Bavarian State Opera, Munich

bass baritone

NORMAN TREIGLE **

basses

HERBERT BEATTIE **
DEZSO ERNSTER *
JOHN MACURDY **

conductors

NAPOLEONE ANNOVAZZI
FAUSTO CLEVA *
(Personal Representative)
LEO MUELLER
Musical Director, Halifax Symphony
JOSEPH ROSENSTOCK *

stage directors

RALPH HERBERT *
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INTERNATIONAL REPORT

Russia

Soviet Music: 1961

Many changes have taken place in Russia during the postwar years. The Soviet Union now boasts 22 conservatories, 150 specialized secondary music schools, 2,000 music schools, 30 repertory opera theatres, and a still greater number of professional symphony orchestras, choirs and various ensembles. All these musical groups give performances the year round, often sending out touring companies simultaneously.

Moscow and Leningrad each have three opera and ballet theatres where the premieres of most of the new major works are usually held. But this is by no means a rule. Spadavekkia's new opera, *The Gadfly* (based on the novel by E. Voinich), was first produced on the stage of the new Chelyabinsk Opera House in Siberia. Prokofiev's opera, *Semyon Kotko*, was first staged after the war by the Perm Theatre in the Urals.

The hit of the current season at Moscow's Bolshoi Theatre was the production of Prokofiev's last opera, *The Story of a Real Man*. The opera is based on the well-known novel by Boris Polevoy and describes the spiritual feat of a pilot who lost both legs, but mustered enough courage and strength to join the ranks again and take part in new battles against the fascists. The opera is written in simple language, but retains all of Prokofiev's original manner. Of great interest is the creative treatment of Russian folk songs of the Northern regions. Two of the most expressive and tense scenes depict the delirious ravings of the wounded pilot in the hospital and the death of the commissar, his neighbor in the hospital ward. These are followed by very simple folk songs sung by a nurse to calm the patients.

The culmination of the opera is the scene where the pilot, having learned to use his artificial limbs, performs a whirlwind rumba, thus proving to the doctors that he is fit to go into service again. In this way a choreographic scene becomes the dramatic high point of an opera. It should be mentioned here that the Bolshoi Theatre has now for the second time (after the opera *Mother* by Tikhon Khrennikov) used a system of very flexible constructive sets in place of the traditional, cumbersome painted sets.

At present the Bolshoi Theatre opera company is working on the production of I. Dzerzhinsky's new opera, *The Fate of Man*, based on a story by M. Sholokhov. (Dzerzhinsky is also the author of *Quiet Flows the Don*, based on Sholokhov's famous novel.) The Bolshoi is also staging the comic opera *Not*

Love Alone, by the talented young composer R. Shchedrin. The opera, which is devoted to life on a collective farm, gives a very ingenious modern harmonic treatment of a rich variety of humorous folk verses recorded in the country by the composer.

The Stanislavsky and Nemirovich-Danchenko Musical Theatre has recently given two operas written by composers of the middle generation: *Del Corno Street*, by K. Molchanov (based on the novel by V. Pratolini), and *The Gadfly*, by A. Spadavekkia. Both of these operas reflect the attempt to find new creative paths and new creative means. Molchanov bases the opera on the tempestuous and tragic events of one night — the revolt of Mussolini's units of young fascists — and uses cinematic techniques. Laconic episodes following one after another in dynamic sequence. In the name of this dynamic sequence of action, Spadavekkia uses echo and off-stage choruses. There is an ever-growing tendency in opera to depict not only the actions of the characters, but also their innermost feelings and thoughts.

During the two-and-a-half months that Shostakovich spent in the hospital with a broken leg, premieres of his two new compositions were held in the concert halls of Moscow and Leningrad—the Eighth String Quartet and a song cycle to texts of Sasha Cherny.

This latest quartet (in two parts), which has already been excellently performed several times by the Beethoven Quartet, belongs to Shostakovich's series of tragic compositions reflecting the events of the war, and is dedicated to the memory of those who fell in battle. The composer used themes from his earlier compositions (the first to tenth symphonies), which he treated with great inventiveness. The composer's score for L. Arnshtam's film *Five Days and Five Nights* about the Soviet Army's salvage of the treasures of the Dresden Gallery, served as inspiration for the quartet, the major part of which was written in Dresden.

The premiere of the vocal cycle was a great success. It reflects another creative aspect of the composer—parody and grotesquerie. The songs are written to the words of Sasha Cherny, a pre-revolutionary poet and parodist. The six songs include satirical portraits of pre-revolutionary Russian intellectuals—a poetess, a critic, etc.—and make parodistic use of Beethoven's *Kreutzer Sonata*, *Spring Waters* by Rachmaninoff, and the introduction to Lensky's aria from *Eugene Onegin*. Witty in content and brilliant in form, it is reminiscent of the style of Prokofiev's *Magician*. The cycle was magnificently performed by Galina Vishnevskaya accompanied by her husband, cellist Mstislav Rostropovich, who made an unexpected appearance on this occasion as a pianist. Shostakovich has now zealously resumed work on his 12th Symphony, dedicated to the memory of Vladimir Lenin. The first performance of this symphony (like the premieres of all his symphonies) will most likely be given

in Leningrad under the baton of Eugene Mravinsky. Simultaneously, Shostakovich continues to give much time to his public activities as leader of the RSFSR Union of Composers.

Soon the musical public will mark the 70th anniversary of the birth of Prokofiev. The honorary place occupied by the composer of *Romeo and Juliet* and *Alexander Nevsky* among the outstanding figures in the arts becomes increasingly clear with every passing year. Many of his compositions which used to be regarded as ordinary and commonplace have suddenly acquired significance and importance. Like Antaeus touching his native soil, Prokofiev acquired new creative strength during the last years of his life and wrote a large number of compositions, some of which have never been performed in public.

The symphony orchestra and choir of the Moscow Radio recently premiered *Ivan the Terrible*, an oratorio based on music written by the composer for the Eisenstein film. A recent concert of Prokofiev's music featured a symphony orchestra under the baton of Gennady Rozhdestvensky which played *Pushkiniana*, a suite based on the musical scores written by the composer for the dramatized version of *Eugene Onegin*, for the film version of *The Queen of Spades*, and for other dramatic works of the great Russian poet Pushkin.

A special Prokofiev celebration will be held in Moscow to mark his anniversary and special numbers of musical magazines will be issued. A collection of documents and reminiscences is also being prepared, as well as a number of theoretical articles devoted to his work. His operas *Semyon Kotko*, *The Story of a Real Man*, and *Betrothal in a Monastery* have been recorded on long-playing records.

In Moscow alone the anniversary will be observed by jubilee performances of *War and Peace*, *Betrothal in a Monastery*, *Love for Three Oranges*, (radio production), *The Story of a Real Man*, *Romeo and Juliet*, *Cinderella*, and *Stone Flower*.

After a comparatively long interval, the State Symphony Orchestra under the baton of Konstantin Ivanov will again play *The Scythian Suite* and the First Piano Concerto.

The musical competitions which recently took place in Moscow brought to light a whole galaxy of new names. Among the most prominent is Rudolph Kerer, pianist, who was unknown until the day he played Prokofiev's First Piano Concerto in the Grand Hall of the Moscow Conservatory. His performance was extremely expressive and fiery. This graduate of the Tashkent Conservatory impressed the audience with the maturity and perfection of his playing. Especially brilliant was the 37-year-old pianist's performance of the Overture to *Tannhäuser*, (Wagner-Liszt), and works of Rachmaninoff, Liszt (especially the *Mephisto Waltz*), and Prokofiev. The first prize was well-earned by Mr. Kerer.

Among the participants in the competitions were pianists, violinists and cellists. The scope of the competitions can be judged by the following figures: 55 musicians from 12 Soviet republics in the piano competition, and 33 in the violin competition. Winners of first prize were violinist Irina Bochkova and cellist Natalia Shakhovskaya. Fourteen-year-old violinist Liana Isakadze, from Georgia, enjoyed special success with the audiences for her playing of the Introduction and Rondo Capriccioso by Saint-Saens.

Many new talents were revealed at the concerts of the All-Russian Competition of Variety Artists and the Glinka Competition of Vocalists. L. Filatova, a Leningrad singer who won first prize, demonstrated a high level of musical culture and vocal technique.

At the Moscow Conservatory the competitions continue practically without a break. The competition of musicians wanting to participate in the International Thibaud Concours of violinists has just ended. In a few days time other competitions will begin—the Enesco Competition, the international competition of vocalists in Sofia, etc. Muscovites recently accorded a warm welcome to the Symphony Band of Michigan University. Concerts were held in the hall of the Central Sports Palace, which has a seating capacity of 15,000. Despite its size the big band impressed us deeply by its mellow sound and perfect intonation. The audience was favorably impressed by the large and varied repertory of

the band, which included several happy surprises—compositions by Soviet musicians arranged for brass band. The band's conductor, who obviously has wide experience as a pedagogue and musician, made a short speech in which he spoke with warmth on the significance of the Soviet-American cultural ties. The large audience responded with loud applause. Also, Daniel Pollack, a pleasant and versatile pianist and an old acquaintance of Soviet audiences, again visited our country and gave a number of concerts.

American music is being performed on an ever-broader scale in our country. Gershwin's music is frequently broadcast over the radio and Jerome Kern's *Show Boat* was broadcast over Moscow Radio for the 10th time. The score of *Oklahoma* has been issued by the State music publishing house and the Moscow Radio Symphony, under the baton of Alexander Gauk, recently played Piston's Sixth Symphony. The concert, which was held in the Hall of Columns, was a great success. Moscow Radio also broadcast a concert production of Samuel Barber's *Vanessa*.

—Boris Yarustavsky

London

Klemperer's Fidelio

The Covent Garden season has been remarkable for a *Fidelio*, in German, which Otto Klemperer not only conducted but staged. He restored all the usually cut dialogue and continued the much criticized custom of playing the

third *Leonore* Overture before the last scene. The first night was a grave disappointment. The *opéra comique* scenes in Act I were admirable, with an excellent Marcelline (Elsie Morison) and a surprisingly youthful Rocco (Gottlob Frick), but Sena Jurinac never summoned the heroic quality of tone or the passionately engaged style of delivery that are needed for the great moments on which the whole opera depends. The Prisoners Chorus, too, fell astonishingly flat, partly due to the inexperience of the producer. It was only the cantata-like final scene (with an excellent stage-picture by Hainer Hill) that was unequivocally successful and on a level with the orchestra's playing in the *Leonore* No. 3.

Sadler's Wells has boldly undertaken the impossible task of producing Janacek's wonderful *Little Vixen*. Impossible, because in English translation this seems like a children's animal story, with sentimental personifications of human virtues and vices. Colin Graham's production, with its realistic animals, did not help, but June Bronhill's *Vixen* and Colin Davis' handling of the orchestra brought this magnificent music to life in an unforgettable way, so that the enterprise fully justified itself.

In the same theatre the New Opera Company has been giving an excellently imaginative short season, which has included Dallapiccola's *Prigioniero*, Ravel's *L'Heure Espagnole* and two contemporary English works which were new to London, though they have been heard in Germany. These were



A scene from Prokofiev's last opera, *The Story of a Real Man*

M. Redkin, Fotokhronika, Tass (Sovfoto)

Humphrey Searle's *Diary of a Madman*, based on Gogol, and Francis Burt's *Volpone*, based on Ben Jonson.

Of the two, Burt's opera shows the greater musico-dramatic gifts and made, for a first attempt in the genre, a strong impression. Burt is a pupil of Dallapiccola and Blacher and it is Blacher's persistent figurations and rhythmic ostinatos that dominate this lively score. The lyrical element is not so much weak as overweighted by instrumental counterpoint, and Jacqueline Delman had great difficulty in establishing the musical character of Celia, the only woman in the cast. Burt's musical characterizations of the avaricious *Volpone* and his three carrion crows was greatly assisted by an imaginative production and Ralph Koltai's ingenious and beautiful sets.

An operatic curiosity brought to light by the amateur singers of the University College (London) Music Society was Moniuszko's *Halka*, a work halfway between Italian *bel canto* and the folk-opera which was to blossom with such vigor not so much in Poland as among her Russian and Czech neighbors.

The concert hall has been dominated by Otto Klemperer, though his concerts have been very uneven in quality. The rage for his grim, objective interpretations of the classics seems to be (like all modes) a passing one, although his Beethoven can still on occasion be magnificent. A concert performance of *The Magic Flute* confirmed the general feeling that he is an impossibly one-sided interpreter of Mozart.

Pierre Monteux, on the other hand, has conducted some magnificent concerts with the London Philharmonic, which plays for him as for no other conductor. Particularly outstanding was a program of 20th-century music, which included Pijper's Third Symphony, Hindemith's *Mathis der Maler* and Debussy's *Jeux*, revealed as a neglected major work of the composer's last years.

The Berlin Philharmonic's Beethoven programs prompted a violent attack in the *Sunday Observer* on Herbert von Karajan, who has not enjoyed a good press in this country recently. The writer, Hans Keller, would not even allow him the purely technical skill which he is generally acknowledged to possess, and there is no doubt that his preference for sleek, chromium-plated and high-powered sound raises an instinctive hostility in the more discerning.

The Mahler year continues to be celebrated and to evoke vociferous applause from a public which seems to have discovered a new god. How large, numerically, this public can claim to be is hard to say, but it is almost certainly growing. New music—at least in the sense of unfamiliar — has included Henze's *Sonata per Archi* (Royal Philharmonic under Davis), Stockhausen's *Gruppen* (conducted by Gibson, Del Mar and Carewe in Glasgow and broadcast on the Third Programme), and Stravinsky's *Movements*, as well as the now frequent performances of Webern

and Schoenberg. The latter's early *Gurrelieder* was performed with astonishing (and, on the whole, justified) boldness by the largely amateur Kensington Symphony Orchestra, and this was no doubt seized by some as an occasion on which to become acquainted with the work which will open this year's Edinburgh Festival.

Soloists have included Fischer-Dieskau (a much admired *Winterreise* with Gerald Moore), Gerard Souzay (three excellent Ravel song cycles), Nicolai Gedda, and the promising young Hungarian pianist Tamas Vasary, but not—owing to a last minute cancellation—Maurizio Pollini.

At the series of concerts organized by the National Trust in the home counties, Jacqueline du Pré, a brilliant 16-year-old cellist, played with Yehudi Menuhin at Osterley Park, and the summer season at Claydon House — near Buckingham, with three magnificent late eighteenth-century saloons for drinking, music and supper — was opened by Mattiwilda Dobbs.

—Martin Cooper

Stockholm

Bergman's Rake

Sweden's customarily reserved opera lovers broke into wildly enthusiastic demonstrations at the opening night of Stravinsky's *Rake's Progress*, directed by Ingmar Bergman. It was the first time the movie and stage director had tried his magic hand at opera, and it was unanimously hailed as a day to go down in opera history.

The King and Queen remained to join in the prolonged ovations that followed the gala premiere. Mr. Bergman walked onstage with Michael Gielen, the conductor, and members of the cast, to bow to the cheering, stomping audi-

ence. He ordered all flowers to be held in the wings as he felt they were out of keeping with the style of the opera. This gesture was characteristic of the attention to detail that swept the Stockholm stage clean of conventional production habits.

No curtain goes up as the production opens, but instead two men come out and set up pillars, and the scenery comes and goes before the eye. Usually it is in the form of wings, designed by Birger Bergling in the style of Stockholm's 18th-century theatre at Drottningholm. Sometimes Bergman seems to be painting with people, and he will bring them onstage grouped in seemingly meaningless poses, then lower a set of a city street amid them and they suddenly become meaningful.

A libretto more congenial to Ingmar Bergman's temperament could scarcely have been found for his first operatic effort than Auden's morality fable, with its tale of Tom Rakewell's succumbing to the temptations of the devil and ending up in a madhouse. Both the devil and the abnormal are recurrent Bergman themes. But musical authorities were worried how he would handle a score, particularly such a tricky one as Stravinsky's. After the performance, however, none had the slightest doubt.

Not only the soloists were praised for their fine character studies — Ragnar Ulfung as Tom, Margareta Hallin as Ann Trulove, Eric Saedén as the devil, and Kerstin Meyer as the bearded Baba — but the chorus as well. —Ruth Link

Prague

Musical Cycles

A distinctive aspect of musical life in Czechoslovakia is the regular performance of cycles of operas and concerts taking place in the capital, with



Enar Meckel Rydberg (Stockholm)

A scene from Ingmar Bergman's production of *The Rake's Progress*

ensembles from the whole country participating. The beginning of 1961 brought two such cycles.

The Contemporary Czechoslovakian Music Week's most gratifying result was the discovery of a new young talent. When the audience and critics are unanimous in choosing one of 37 different works as the best, that is certainly a great success for the composer. This time it was Miroslav Raichl, only 30 years old, whose symphony won general acclaim. The language of this work is no surprise, to be sure, but seemed genuinely felt, in a carefree manner. The tumultuous finale was spiritedly aggressive. In every theme, in every passage, one sees a reflection of what moves young men of today.

Lubor Barta is only two years older than Raichl. His Piano Concerto won second place in the unofficial competition. While Raichl derives from Shostakovich, Bartok is the main influence on Barta's music. Barta goes his own way, however, especially in his harmonies. He achieves some interesting effects, particularly in the first two movements. Viktor Kalabis' Violin Concerto, 1923, was also successful in its use of timbres and broad lines.

The opera cycle lasted for six evenings. The series opened with a performance of Janacek's *Jenufa* in the Prague National Theatre. Also performed were Janacek's *From the House of the Dead*, performed by an ensemble of the Janacek Opera from Brno, and *Katya Kabanova*, given by the Ostrava Opera Theatre. The Bratislava National Theatre offered *The Family*, by Ladislav Holoubek. The ensemble from Olomouc brought the most pleasant surprise of the cycle, *The Brothers Karamazov*, by Otakar Jeremias (1892). After many years, the work is still convincing because of its strong dramatic character.

Two operas were performed which were based on the same story, Karel Capek's prophetic *Krakatit*. It is no wonder that the subject of this story—atomic experiments for military or peaceful uses—excites the imagination of musicians. Vaclav Kaslik, composer, conductor and producer of the Prague National Theatre, first produced *Krakatit* as a television opera (a stage version is in preparation). The musical content of the work is developed somewhat unevenly on three levels. For the scenes involving the explosive, *krakatit*, he uses electronic sound (the first time in a Czech opera). For the episodic development of the action, he makes use of a dramatic recitative which he owes to Janacek. For some vocal numbers—mostly the love scenes—he uses somewhat banal melos.

The second *Krakatit* was done at the Opera House in Brno. While Kaslik's work had tense and artistically convincing moments, the opera of the same name by Jiri Berkovec was, for the most part uninteresting. The composer, who was also his own librettist, did not succeed in holding the interest of the audience since the music contained few

ideas that were original or adequate to the story and the action. Unfortunately, the production was also unsuccessful due to a lack of stylistic unity.

The Prague National Theatre expended every effort to prepare the premiere of Serge Prokofiev's last opera, *The Story of a Real Man*, and therefore offered only one new production, Smetana's *Dalibor*. The conductor, Jaroslav Krombholc, once more had the opportunity — along with his proven team of singers—of showing us the beauties of this work in their true light. Vaclav Kaslik, producer, and Josef Svoboda, designer, created the modern staging with its revolving towers and magnificent costumes.

The local premiere of Henri Dutilleux's *First Symphony*, conducted by Jean Fournet, and the *Third Symphony* of Dimitri Shostakovich were recent concert highlights. The latter work, whose last movement includes a chorus, is dated 1929 and is subtitled *May 1*. The outer movements are less convincing in their somewhat over-broad conception than is the extremely concentrated and rich central part of the symphony. Also impressive was Prokofiev's *Fourth Symphony*, heard here for the first time, which reworks material from the *Prodigal Son*. Among new Soviet compositions performed was the *Second Symphony* of Vadim Salmanov, a Leningrad composer. The Radio Symphony Orchestra performed all these works, as well as the revival of the tremendous, tragic *Sixth Symphony* of Gustav Mahler and the *Sinfonia da Requiem* of Benjamin Britten, which were excellently lead by the English conductor Charles Mackerras. In honor of the 70th birthday of Prokofiev, a cycle of all his piano sonatas was performed.

—Pavel Eckstein

Venice

Biennale, 1961

The International Festival of Contemporary Music of the Venice Biennale (April 9-27) has now become the first of the many European summer festivals, instead of one of the last, as formerly. This year's highly interesting program included choral, orchestral and chamber music concerts, recitals, and the world premiere of Luigi Nono's opera, *Intolleranza 1960*.

To be exact, "opera" is a misnomer for this work, which the composer himself calls a "scenic action" and which has few of the attributes of conventional opera. In the first place, it has no real plot but tells the symbolical story, in two acts, of an emigrant miner who has left his own land to work in a foreign country, where he and his fellow-workers are shamefully exploited. Finding the situation intolerable, the emigrant decides to return to his own country, which is never named. Neither is the country named in which he is arrested by the police, although he was merely an innocent bystander in a political demonstration.

He is taken to a concentration camp

and tortured, along with his fellow-prisoners. He escapes and views a long pantomime, including a ridiculous striptease, typifying the decadent nature of capitalistic civilization. Over the loud-speakers are heard announcements of atomic attacks and the whole thing ends in an explosion, signifying the atomic bomb. When he finally reaches his own land, accompanied now by his female companion who has banished forever the wicked woman of his former days, he finds people fleeing a flood.

The admittedly and intentionally political nature of the work is underscored by the inclusion in the libretto (Nono's own adaptation of material supplied by Angelo Maria Ripellino) of several direct quotations from revolutionary and communist authors: Eluard, Majakowski, Fucik and Brecht. The whole work is a protest against totalitarianism, repression and intolerance as represented specifically by Fascism and Nazism. Few would question this point of view, but one might very well question the equating of repression and totalitarianism with capitalism, and the fact that other totalitarian systems are, by implication, whitewashed.

Quite apart from its political content, however, the text is often unfortunate—crass and slogan-like. It is in all events a curious companion to Nono's stridently dissonant, serially-constructed score, abounding in minor seconds or clusters of minor seconds assigned principally to the brass. Used as dramatic shock effects, these contrast with lyrical moments of considerable beauty. All in all, the piece demonstrates a lyrical gift on Nono's part that is often absent from his concert works. In its directness of utterance, often exaggerated, to be sure, to the point of being primitive, this music has much in common (questions of style aside) with Verdi and Mascagni.

The premiere was the scene of a near-riot practically unequalled in post-war operatic history. No doubt much of the booing, catcalling and whistling was political in nature, stemming from neo-fascist elements. These were joined by musical reactionaries opposed to dodecaphonic music. The performance had to be interrupted at one point, when the storm of insults and cries of "Fascisti" reached their height. They continued, however, to the very end of the opera, and long after the final curtain, and were answered by enthusiastic applause for the composer and, above all, for Bruno Maderna, whose conducting was magnificent.

There was no scenery in the conventional sense, but abstract designs, slogans, and parts of the text were projected by means of slides. The choruses were pre-recorded and played stereophonically on tape. Costumes and designs by Emilio Vedova were effective; the stage direction of Vaclav Kaslik left almost everything to be desired.

High praise is due the singers: Petre Munteanu as the Emigrant, Carla Henius as a Woman, Heinz Rehfuß as a Rebel, and Catherine Gayer as the

Companion. We should hear more in the future from Miss Gayer, a young soprano from Los Angeles. The orchestra of the British Broadcasting Corporation acquitted itself nobly in this extremely cosmopolitan performance: Italian conductor, British orchestra, Czech stage director, American soprano, Dutch mezzo-soprano, Swiss baritone, Roumanian tenor and German publisher.

In an afternoon chamber music concert devoted to works of Paul Hindemith, five Motets for voice and piano were given their world premieres. Magda Laszlo, accompanied by Eugenio Bagnoli, gave a splendid performance of these masterfully written, imaginative pieces. In a solo recital of works by Jolivet, Boulez, Wolpe, Varèse and others, Severino Gazzelloni demonstrated clearly that he is among the world's greatest flutists. Paul Hindemith conducted the orchestra of the Teatro La Fenice in Beethoven's *Grosse Fuge* (still one of the most modern works ever written); Blacher's *Paganini Variations*; Webern's *Symphony, Op. 21*; and his own *Pittsburgh Symphony*.

A concert devoted to 12 five-voice motets by Jeseffo Zarline proved to be more interesting in theory than in practice. These longish motets are almost as much alike as peas in a pod; on the basis of this revival, one felt that Zarline is quite justly remembered as the greatest theorist of the late 16th century rather than as a composer. The unimaginative performance by the Monteverdi Chorus of Hamburg under Juergen Juergens did not help matters.

For three and a half days — seven long sessions—the International Congress for Experimental Music met on the Island of St. George, only a vaporetto's-throw from St. Mark's Square. Attending these sessions, however, one felt himself several million light years removed from the musical mainland. There was much talk and discussion about the new *Zukunftsmusik*, which may be concrete or electronic, preferably the latter according to most present, although Pierre Schaeffer and his Parisian colleagues would not agree.

One had the strong impression that each speaker was talking to and for himself and that the others were not interested anyhow, except in what they had to say. Some of the incidental information gleaned was that serial technique is as old-fashioned and *démodé* as C major; that we are witnessing a complete rupture with the musical tradition that has been built up over the past 2000 or more years; that in essence *musique concrète* and electronic music are practically the same thing; that they are, on the contrary, totally different; that electronic music can be quite exactly notated; that it can *not* be notated, etc. Particularly interesting was the thesis that experimental music really doesn't exist, for when a composer realizes his experiment, it then becomes Art. The logical conclusion to this thesis was not voiced, but it lies on the tip of the tongue: since anyone



Camaphoto

A scene from Luigi Nono's *Intolleranza, 1960*

can create electronic music (only an elementary knowledge of physics is necessary), everyone can be a composer. And often is, it would seem.

We certainly do not want to give the impression that in our opinion electronic music has no future. But judging from the sounds that came from the four gigantic loudspeakers, it is still distinctly in the experimental stage. We find most tenable the Belgian practice of using it, in its present state of development, as functional sound for theatre, ballet, film, radio and TV. It is distressing, too, how many clichés have been developed in the brief history of electronic music and how often these clichés are repeated. Even more distressing is the fact that the creators and champions of electronic music seem to be unaware of these clichés and of the monotony they produce. This uncritical attitude, part and parcel of today's tendency to prize the new above the valid, is perhaps the most serious hindrance to the development of this experimental music into an art.

—Everett Helm

Toronto

Critical Comments

Van Cliburn made his first concert appearance in Toronto before an overflow audience at Massey Hall, March 17, in a concert commemorating the 150th anniversary of Liszt's birth. The program was drawn from Liszt, Chopin, Beethoven and Samuel Barber. It was a prodigious program requiring stamina as well as superb pianism, both of which he demonstrated to the satisfaction of the audience.

Strictures by reviewers drew an unusual form of reply from the Toronto Symphony's conductor, Walter Susskind.

He stepped to the Massey Hall stage footlights to charge local critics with doing a disservice to music by unmeasured attacks on performances. The principal reaction was about evenly divided: criticism of Mr. Susskind for his outbreak and of writers' lack of decorum in their reviews.

An early spring announcement cancelled the concert series of the York Concert Society under Heinz Unger, following the withholding of the former annual grant from the Canada Council. Meanwhile, the Pro Arte Orchestra spring concerts, led by Victor di Bello, are continuing at the Library of Casa Loma. A new suburban orchestra has been organized in a Toronto suburb—the Etobicoke Philharmonic, whose first concert was conducted by Harman Haakman in Richview Collegiate Auditorium. Composed largely of amateurs, the group made a very creditable showing in the Shostakovich Concerto No. 2, with Diana McCreath as soloist. Schubert's *Unfinished* Symphony fared not so well, but intonation throughout was remarkably well preserved, and Haakman succeeded in keeping the orchestra's tendency to drag from seriously deranging the tempos.

The Toronto Symphony has terminated its season without fanfare, but with a creditable list of concerts that featured a larger than usual assortment of modern music from Canadian composers and others. The orchestra has operated under a measure of internal stress, with several resignations and the recruitment of new players.

The Metropolitan Opera returns to Toronto, May 29 to June 3, this year performing for the first time in the O'Keefe Centre theatre. Scheduled productions are *Martha*, *Turandot*, *Traviata*, *Aida*, *Bohème* and *Rigoletto*.

—Colin Sabiston

OVERTONES

The Legal Mind

We were intrigued by the recent legal action brought by the Metropolitan Opera Association against the Metropolitan Sextette, a night club act composed of three men and three girls appearing at New York's Latin Quarter. The Association charged the group with attempting to capitalize on its name.

Supreme Court Justice Sydney A. Fine granted a temporary injunction (upheld on appeal) barring the group from using the word "Metropolitan," holding that it was unnecessary for the opera association to show that there had been actual confusion, "it being enough that there is a strong likelihood that many of those hearing defendants' performances may believe they are being given by persons authorized to do so by the Metropolitan Opera Association."

In the future, unauthorized use of organization names in advertisements and other commercial projects will be discouraged by a bill recently signed into law by Governor Rockefeller, making publication without permission a misdemeanor, punishable on conviction by a \$500 fine and/or a year in jail. The offended organization is also entitled to sue for damages.

We consulted the New York Telephone Directory to see for ourselves how many "Metropolitan" organizations were listed. With the possible exceptions of Metropolitan Music Co., Metropolitan Sound Service Inc., and one or two others, we failed to find any "strong likelihood" of confusion. A few—like the Metropolitan Vermin Exterminating Co., Metropolitan Center for the Hard of Hearing, Metropolitan 5c-\$1.00 Stores, Metropolitan Funeral Service Inc.—appeared to us safely beyond the reach of the law.

Utopia Unlimited

We're all for better things for better living through music, but we had no idea how promising matters stood at the moment until a recent letter arrived, from which we quote in part:

Plans are being completed to formulate a magnificent 144-piece Kingdom Age Army Band for the purpose of providing the proper Spiritual Escort to the great Message of Understanding which will be given to the public concerning the long-awaited for Kingdom soon to be established on Earth.

Three musicians will be carefully selected from each State, whose qualifications justify them taking part in rehearsal preparations.

Then plans will be arranged for this Expert Musical Organization to be sent to leading communities in each of the States of the Union, also to the various Nations. Consequently the men and the equipment must be of the finest in the field of music to serve in this Kingdom Age Band.

It was explained to us that the "Picean Age" is now coming to an end

and that we are about to enter the "Aquarian Age," which promises a "bright new cosmic design for living based on facts." One of the "facts" that concerned us specifically was the bald statement that "if music was suddenly taken away from every individual on earth, life wouldn't be worth living at all." We'll buy that, but we wouldn't have put it so categorically—at least not after reading some of the plans for the New Age:

... new Capitol at Pyramid Center surrounded by seven miles of sunken gardens, where every known plant and shrub will grow, to be the most beautiful on earth.

... two magnificent 144-ft. freedom high-speed, ocean-to-ocean hi-ways, southwest to northeast, northwest to southeast, crossing at Pyramid Center, lined with trees and flowers, with the most advanced model 5-room homes on 3-acre tracts, both sides from end to end. These homes to be presented to the number one citizens, War Veterans, and the aged for the rest of their lives free, with a minimum of red tape. A gigantic recreational center to be located every 100 miles. This project to be known as "The Golden Age Garden Community."

We like this, except for the discrimination against number two citizens, non-veterans and the young. And we do embrace wholeheartedly the purpose of the Kingdom Age Army Band: "to open up a new field of music and create the first Music Center of its kind to be in harmony with this new age."

Time and place for auditions have not yet been determined.

Banned in Abilene

Abilene, Texas, has taken the problem of obscenity into its own hands. Mayor C. R. Kinnard has appointed a nine-man board to pre-censor all vaudeville performances, plays, operas, floor shows, musical comedies, books and magazines. Each will be labeled A, B, C, D or E, ranging, in this order, from acceptable to unfit for public (at least Abilenean) consumption. E's will be banned right off. In between are those suitable for children of 12 or older, or for children of any age if accompanied by their parents.

"We're against abnormal sex in movies," said Allen Wright, a bachelor who's in favor of the ordinance and serves on the Abilene Board of Appeals of Commercial Amusements, which licenses theaters (Abilene has only four, but is ringed by seven drive-ins). "It's not the simple sex we object to. It's the abnormal sex like prostitution and adultery. This is a clean town," said Wright, who runs a laundry. Theatre managers and parents of children who violate the ordinance will be liable to fines up to \$200.

We don't know how much opera Abilene is exposed to, but we assume the standard operatic repertoire in that city is henceforth doomed. After running through the plots of a few of the better known—*Tosca*, *Madama Butterfly*, *Faust*, *Carmen*, *Manon*, *The Marriage of Figaro*, *Il Trovatore*, *Rigoletto*, the entire *Ring of the Nibelungs*, *La Bohème*, *La Traviata*—we decided that

"abnormal sex" in opera is pretty normal.

But, then, there's always Berg's *Lulu*!

The Exotic East

We're pretty well conditioned to operatic exuberance by now—murder, intrigue, instant passion and the rest. But the following press release on a new operatic tale gave even us a turn:

BRIEF SYNOPSIS OF "ORDANTRI" (A Romantic Historic Love Story)

This opera has everything that you would like to see. Comedy, Music, & Drama. Intense Fiery Love Scenes between Ordantri and Captain Rinaldi and the intriguing jealousy of Arabian Chief Luciandous, who is also in love with Ordantri (Oriental Dancer Tripoli), who vows vengeance upon her for her love affair with Rinaldi. Fascinating alluring (GRAND ORIENTAL BALLET) of Moorish & Oriental Girls dressed in exotic costumes, Lovely Military Airs sung by the Italian Sailor Chorus, Comedian Papirino clowning and jesting keeping the Operetta in good humor.

The story also deals with the War between Italy & The Turks & Arabs in the Year 1910-1911. Arabian Chief returns from the war is wounded seriously in battle, sighing and panting with pain he pleads to Dancer Tripoli for help, as she responds to his plea, he attempts to kill her as he sings to her ONE FAREWELL KISS.

Lexical Laxity

A new vest-pocket music dictionary (5,000 entries, copyright 1961) adds a fascinating new dimension to music and musicology. The accompanying promotion letter came right out and asked us if we knew what "Styfe" meant. We didn't. We still don't. It wasn't there.

We were big about it, though and got on to the book itself. There we found such interesting entries as La Boehme, Brandenburg Concertos, Triple Counterpoint, and Neopolitan Sixth. In vain did we look for Symphony, Piano, or such modern technical terms as Twelve-tone Scale, Serial Music, Dodecaphony and Musique Concrète. And we are still pondering the basis of selection for operatic titles. *Boris Godunoff* and *La Traviata* made it. So did *Cavalleria Rusticana*, but with no *Pagliacci*. *Der Fliegende Holländer* and *Tristan und Isolde* have it all to themselves: no *Lohengrin*, *Tannhäuser*, *Meistersinger*, or *Ring* (entire or singly).

By the time we got through a hundred pages or so, galley proofs for this issue had arrived. We set to with a will.

Neat Trick

From a report on Marguerite Piazza's opening night at the Plaza's plush Persian Room in New York:

Best was the aria from Puccini's "Pagliacci," which she did garbed as the traditional clown. The word for this is "Bravo!" (Gene Knight, New York Journal-American, March 24, 1961)

It's not our word for it.

DANCE IN NEW YORK

New York City Ballet Offers Electronics

New York City Center, March 14.—It was a proof of the modern-minded audience that the New York City Ballet has built for itself that it opened its four-week spring season on March 14 with an all-Stravinsky program, and that the novelty of the season on March 22 was *Electronics*, a ballet choreographed by George Balanchine to an electronic work by Remi Gassmann and Oskar Sala, according to the compositional specifications of Mr. Gassmann.

Still another proof of the farsighted artistic policies of this dynamic young company was the revival of Balanchine's

For the performance at the City Center (which has serious acoustical problems), an audio system utilizing Citation amplification and loudspeaker components was provided by Harmon-Kardon, Inc., for the reproduction of the original electronic tape. A battery of loudspeakers scattered throughout the house literally flooded the room with sound. The result was at times eerie and Mr. Balanchine cleverly exploited its unearthly character.

The most disaffecting things about Mr. Gassmann's score were the fact that it frequently sounded too much like a sort of surrealist modern orchestra or electronic organ and that it sometimes bogged down into a type of harmonic and rhythmic idiom reminiscent of the 1920s. One could not escape the conviction that the composer was thinking in terms of the past, although using techniques and equipment completely of the future. With further experimentation he will doubtless succeed in evolving textures and

Against this Balanchine's basically classical but stylistically free and sometimes grotesque choreography was enormously effective.

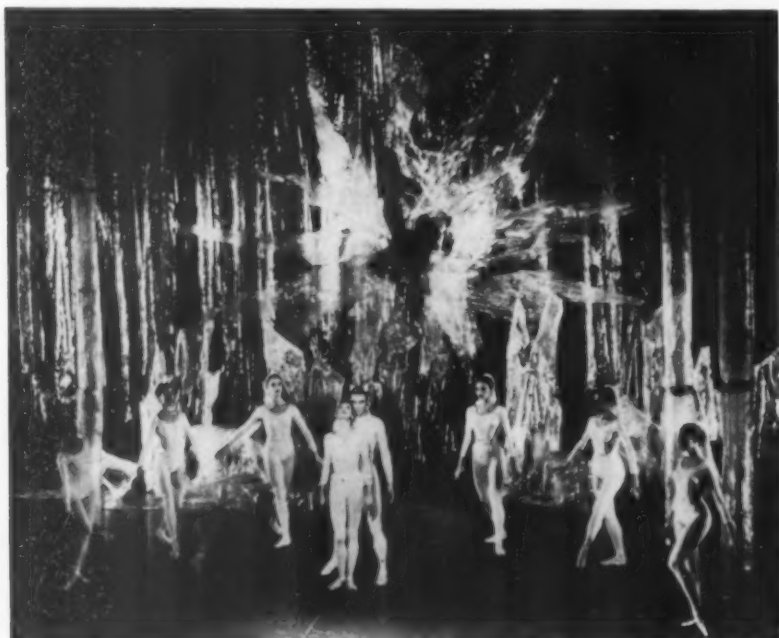
It began, characteristically, with a dramatic leap into space by Jacques d'Amboise, and ended with Mr. d'Amboise and Diana Adams clenched in an embrace, rolling over and over on the floor. The reversals of classical positions, the ingenious combinations and lifts suggestive of modern dance, the marvelous logical evolution of movements from their initial impulse to their ultimate formal state were all characteristic of the style which Mr. Balanchine has been evolving in recent years.

Although the ballet had no story line there was an interesting emotional tension between two couples, superbly characterized and danced by Mr. d'Amboise and Miss Adams and by Violette Verdy and Edward Villella. Mr. Balanchine seemed quite at home with the electronic score and the weird scenery. If Mars is ever reached, I am sure he could compose a ballet for Martians without the slightest hesitation!

In the *Ivesiana*, which I saw on March 29, Allegra Kent was back with the company, lovely as ever after a leave of absence for the birth of her child. That astounding section, *The Unanswered Question*, in which she is wound around the men's bodies like a rope and lifted into terrifying positions, remains one of Balanchine's most magical inspirations. But Patricia McBride and Francisco Moncion, and Diana Adams and Arthur Mitchell should also be praised, although I must confess that the section danced by the latter, *In the Inn*, seems to me the one place where Balanchine has failed to do justice to the music.

Although this was called Twelve-Tone Night, only one of the four ballet scores was really dodecaphonic—the Webern music for *Episodes, Part II*. But the Ives music, Stravinsky's *Agon* and Gunther Schuller's fascinating *Modern Jazz: Variants* are completely contemporary in idiom, if not actually 12-tone.

The company was again in top form this season and houses, I am happy to report, were excellent at all the performances I attended. Ballet companies, like orchestras, flourish under creative and brilliant leadership and moulder under routine. The New York City Ballet is flourishing. —Robert Sabin



Martha Swope

A scene from Balanchine's new ballet *Electronics*

Ivesiana. In this work the great Russian-American choreographer has succeeded in finding valid dance inspiration in the music of the astounding pioneer Ives, who is still ahead of our time.

Curiously enough, the choreography for *Electronics* was far more challenging and exciting than the score. But, disappointing as Mr. Gassmann's work was, in its basic substance, it was certainly fascinating in sonority and range of effects. In this work there is no use of natural or instrumental sound materials or of sine-tone generators. All of the material was produced and manipulated electronically on the Studio Trautonium, an electronic instrument developed by Oskar Sala of West Berlin.

sounds that are completely independent in character.

Mr. Balanchine, at an interview given with Mr. Gassmann and the audio technicians before the premiere, used a very illuminating phrase. He said that he had found it easy to work with an electronic score because "we enjoy dancing inside this music." And this is precisely what he had done. He had set up an independent rhythmic and formal structure that fitted neatly within the shell of sound.

It was divided into an Overture, Waltz, Trio, Postlude, Declamation, Song, Echo-Stretto, Scherzo and Largo. David Hays had created a sort of surrealist tropical forest made out of cellophane or some similar translucent material and lit it with startling effects.

Graham Brings Two New Works

Bringing with them that special glory and profound humanity that give them a unique aura, Martha Graham and her company opened a two-week season at the 54th Street Theatre on April 16. Two new works were introduced: *Visionary Recital* on opening night and *One More Gaudy Night* on April 20. If neither seemed at first exposure to be among her best works, both con-

tained fascinating elements and both were superbly performed.

The rest of the repertoire was made up of a series of masterpieces that tower over the contemporary theatre: *Seraphic Dialogue* (created in 1955), *Clytemnestra* (1958), *Night Journey* (1947), *Alcestis* (1960), *Embattled Garden* (1958), *Diversion of Angels* (1948), and *Acrobats of God* (1958). The season was under the auspices of the Rothschild Foundation.

It seems to me that Miss Graham has gotten herself entangled in too complicated a web of symbolism in *Visionary Recital*, with the result that the dramatic line wavers and the choreography is uneven and inconsistent. The visionary recital to which she refers is "of events whose scene and action are set in the world of the Imaginable"—which is the heart of man. She has used as a framework of reference the story of Samson and Delilah. There are three aspects of Samson, "a man blinded by his own strength and reborn through his vision". They are Samson The Dedicated (danced by Bertram Ross), The Destroyer (Paul Taylor) and The Tempter (Dan Wagoner). There are also three aspects of Delilah: The Awakener (Miss Graham), The Betrayer (Matt Turney) and The Seducer (Akiko Kanda).

In a characteristically pungent and evocative phrase Miss Graham sets the stage for us: "Along the corridors of memory walk images of love, hate, desire, despair, calculated cruelty and shame." Rouben Ter-Arutunian has symbolized this ingeniously in a set of translucent bands that hang in strips forming curtains and a corridor at the back, along which one or another of the Delilah figures lingers during the action.



Martha Swope

Martha Graham and Paul Taylor in *Clytemnestra*



Martha Graham and Company in *Alcestis*

Martha Swope

Robert Starer has composed a score that captures the Old Testament atmosphere of the work and is lyrically intense. Especially moving are the chant-like sections that evoke the age-old ceremonies and beliefs of Israel. Jean Rosenthal has worked out the lighting with her customary magic.

Since Miss Graham is famous for the beauty and functionalism of her costumes, it is doubly disappointing to find her at fault here. Her own, a dismal black dress that makes her look heavy, should quickly be discarded, and she should design herself a lovely one, as in *Alcestis* or *Clytemnestra*. The other two Delilah figures wear tights, with huge white burnoose-like cloaks. Thus, there is a clashing disparity in costume as well as choreography among the three.

Although the three Samson figures are similarly costumed, they, too, are not defined with equal clarity. Samson The Dedicated is a three-dimensional image, both visually and psychologically, but the other two are hazily outlined in character and function. Both have some brilliant and virtuosic dancing to do that seems to have little to do with the essential theme of the work.

There are, of course, marvelous passages. The blinding of Samson, symbolized by a blood-red veil drawn over his head, is hair-raising—particularly at that moment when we see his head imprisoned between the legs of Delilah The Seducer. And there is a passage in which the mocked and helpless Samson and Delilah The Awakener desperately try to find each other that is unbelievably poignant. There is also a wonderful suggestion of vicious cruelty in the mocking of Samson The Dedicated by the two other Samson figures.

But, against these, we have the essentially intellectual rather than dance symbolism of a ball of red yarn, which Miss Graham winds up at one point, lying on her back on the floor; the confusion between the two lesser Samsons and Delilahs; and the poverty of Miss Graham's own role. Of course, we know from experience that she is her own severest critic, and sometimes rebuilds a work from scratch. It will be interesting to see what she does with this one. (Perhaps I am blind, and will come to see this work in a new light.)

The performances were superb. Mr.

Ross, who has now achieved a poetic command of the stage that puts him in the front rank of contemporary dancers and actors, sustained his incredibly demanding role unfalteringly. Mr. Taylor seized upon every aspect of his role that could be individualized. And Mr. Wagoner (who joined the company in 1958 and is now being entrusted with solo roles) showed how much he has gained in expressive power and authority. Once he gets completely stretched out, his will be a completely rounded and harmonious technique, and he already shows a fine sense of theatre. Miss Turner was a sinister Betrayer, but Miss Kanda was defeated by the curiously bland choreography assigned to her.

Here and now is the place to give highest praise to Robert Irving, Miss Graham's finest musical director since Louis Horst. He obtained new values from the scores and constantly enriched the stage action.

One More Gaudy Night is a delicious comedy in the form of a mosaic of figures and incidents, seemingly casual, that add up to a pungent whole. The fantasy was suggested by Shakespeare's lines from *Antony and Cleopatra* beginning with Antony's "Let's have one other gaudy night.—Call to me/All my sad captains: fill our bowls; once more/Let's mock the midnight bell."

The characters are a Musician (Edward Thomas), Antony (Paul Taylor), Cleopatra (Ethel Winter), Gaudy (Linda Hodes), six Revelers (Mary Hinkson, Akiko Kanda, Ellen Graff, David Wood, Robert Powell and Dudley Williams), a Goddess (Helen McGehee), a God (Clive Thompson), and Two Sad Captains (Richard Kuch and Dan Wagoner).

The goings-on are gloriously undignified (for this is a bawdy as well as gaudy night), and we can see plainly the implications of Miss Graham's comment that they point no moral, "but might be considered as a possible prologue to a tragedy." Mr. Taylor is wonderful as the drunken, good-natured but hopelessly far-gone Antony. And the enchanting Miss Winter is the epitome of silly vanity as Cleopatra. Miss Hodes lives up fully to her title; and outstanding among the Revelers is Miss Hinkson, who does a sort of stylized

(Continued on page 38)

PERSONALITIES

Maria Callas will sing *Medea* in Epidaurus, Greece, Aug. 6 and 13.

Gabriel Banat has just returned from a four-country tour of Europe. The

violinist had to extend his Norwegian stay to include 11 additional recitals.

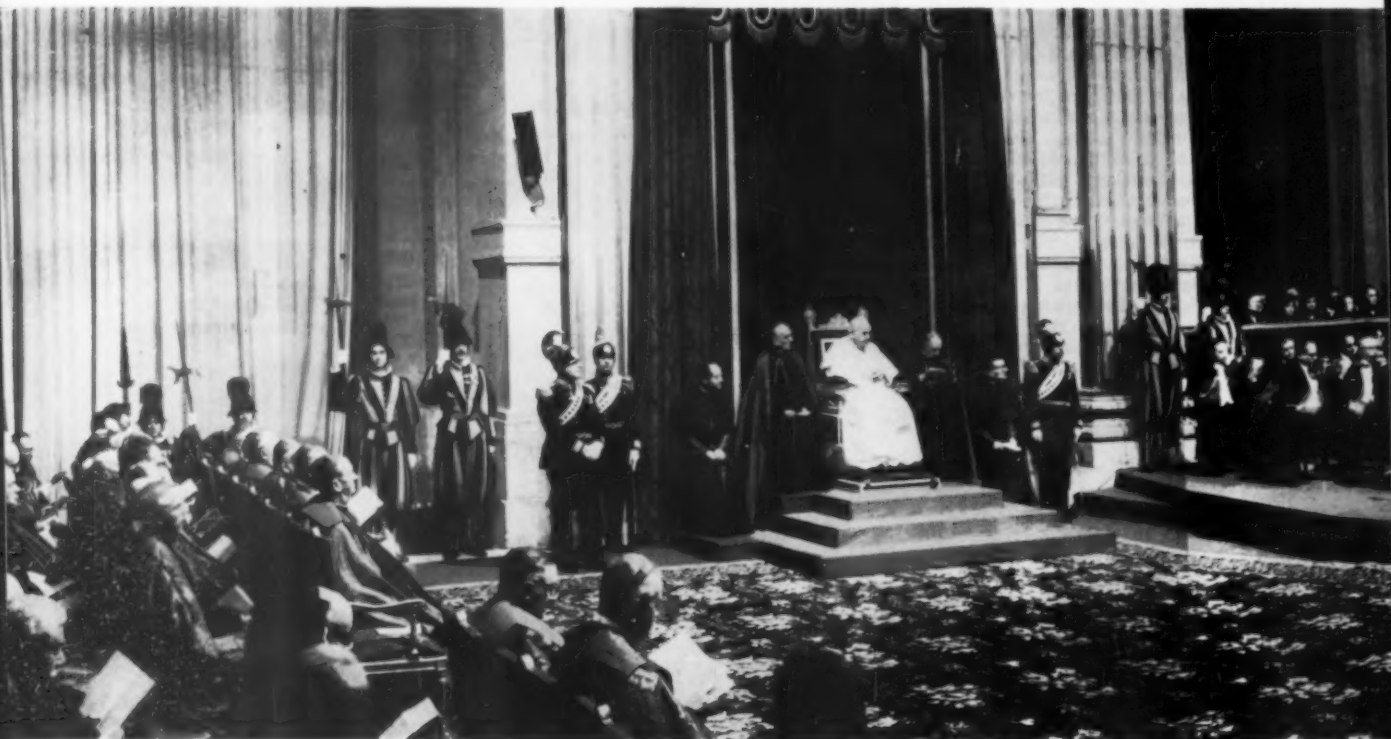
Walter Hautzig left on May 22 for a three-month tour of Indonesia, Formosa, Thailand, India, Pakistan and Vietnam, under the auspices of the U. S. State Department.

The Lenox Quartet is currently touring the West Coast, prior to summer

engagements at Tanglewood and the Brevard Festival.

Soloists at the Casals Festival in Puerto Rico include **Marian Anderson**, **Rudolf Serkin**, **Claudio Arrau**, **Isaac Stern** and **Alexander Schneider** in addition to **Pablo Casals**.

The Modern Jazz Quartet made its first Far Eastern tour in May, includ-



A



C

ing performances at the East-West Music Encounter in Tokyo. The only jazz group to appear at the Festival, the Quartet recently won Japanese Down Beat magazine's first Reader's Poll. Highlighting the tour was a TV engagement with the Tokyo Symphony Orchestra.

Roman Totenberg and Soulima Str-

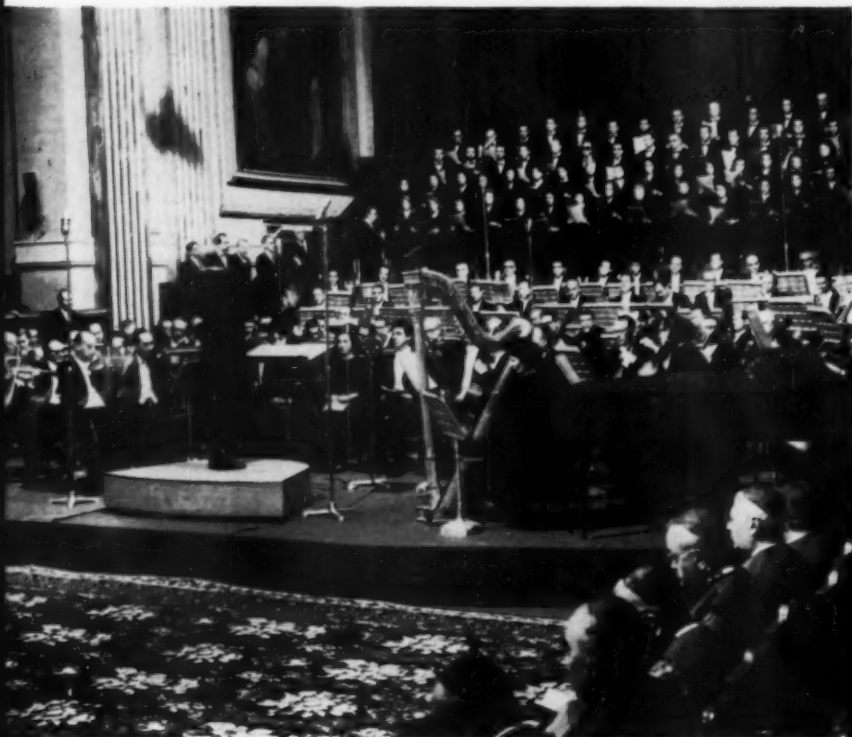
vinsky gave a violin-piano recital of modern works at the University of Illinois' Festival of Contemporary Arts. Mr. Totenberg was also heard in the Berg Violin Concerto with the Minneapolis Symphony at the Festival.

Roberta Peters recently returned from London, where she sang Gilda in (Continued on page 38)

PICTURE CAPTIONS

A: A concert given for Pope John XXIII in the Vatican's Hall of Benedictions on April 12, by the RAI orchestra conducted by Massimo Freccia. (Foto Attualita Giordani)

B: Jerome Hines and President Kennedy at the White House Corre-



B

spondents Dinner in March, at which Mr. Hines sang.

C: Zinka Milanov, Kurt Adler, Biserka Cvejic and Norman Scott at a party held at the Yugoslav Embassy following Miss Cvejic's Metropolitan debut as Amneris in *Aida*. (Photo by John Ardoin)

D: Left to right, Reid Cross, of the North Stamford Chamber of Commerce, Salvatore Baccaloni, Giovanni Martinelli and Mrs. Ezio Pinza looking over the plans of the Ezio Pinza Theatre-in-the-Woods, which opens this August. The Theatre is being built in North Stamford, Conn., with funds collected by the Junior Chamber of Commerce in memory of the late singer. (Photo by Bob Serating)

D



(Continued from page 37)

Rigoletto at Covent Garden, appeared on BBC-TV, and gave a concert at the new American Embassy Theatre.

Richard Ellsasser, organist, and **William Steinberg**, musical director of the Pittsburgh Symphony, have been elected life fellows in the International Institute of Arts and Letters.

The following artists were recently elected to membership in the American Academy of Arts and Sciences: **David Oistrakh**, **Ninette de Valois**, **Samuel Barber**, **Boris Goldovsky**, **Donald Grout**, **Howard Hanson**, **William Schuman**, and **Roger Sessions**.

James Pease and **Adele Leigh** (Mrs. Pease) have joined the Stadttheater in Zurich, where Mr. Pease was recently heard in Benjamin Britten's *A Midsummer Night's Dream* and Strauss's *Der Rosenkavalier*. Miss Leigh, who sang Octavian at Covent Garden in April, joined her husband for the Zurich production in May.

Frank Glazer returns this month from a tour of South America. The pianist gave 11 concerts, including two orchestral appearances.

Robert Lawrence left on May 8 for a six-month conducting and lecture tour of Central and South America under the auspices of the State Department. Opera and orchestral engagements are scheduled for Mexico, Guatemala, El Salvador, Costa Rica, Venezuela, Colombia, Ecuador and Argentina.

Joshua Hecht sang the leading baritone role in Ghedini's *Re Hassan* on May 20 at the San Carlo Opera in Naples.

Eric Friedman is presently in Europe, where he is booked for concert dates. The violinist will also record in London.

William Clauson has embarked on his fourth world tour, with engagements in Hawaii, New Zealand, Indonesia, India, Singapore, Rome, the Scandinavian countries and England.

Sylvia Zarembo cancelled the remainder of her European tour after a harrowing experience in Algiers, where she was compelled to play a scheduled concert, during the recent uprising, under military protection.

Josette and **Yvette Roman** have returned from a four-month European tour of solo and orchestral concerts in Germany, France, Holland and Poland.

Martina Arroyo is currently on a six-month tour of Europe. The soprano will be a featured artist at the Dubrovnik and other festivals.

Carol Smith made her European debut with the San Carlo Opera Company of Naples in May as Monima in Ghedini's *Re Hassan*. She will also sing at the Aix-en-Provence and Baalbek Festivals.

Franz Allers won his second "Tony" award as conductor of the Broadway musical *Camelot*. His first was for *My Fair Lady*.

Vronsky and **Babin** recently returned from a two-month European tour, which included the continental premiere of Ralph Vaughan Williams' *Concerto for Two Pianos*, with Eduard Flipse

conducting the Rotterdam Philharmonic.

Mary Mackenzie appeared as mezzo-soprano soloist with the New York Oratorio Society and the Austin Symphony in April, and at the Ann Arbor and Bethlehem Bach Festivals in May.

Mieczyslaw Horszowski will be a judge at the World Cello Competition in Tel Aviv in September and the Marguerite Long-Jacques Thibaud Competition in Paris in June.

Igor Moiseyev, **Maria Tallchief** and **Merce Cunningham** were the winners of Dance Magazine's Annual Awards this April.

Claudio Arrau performed all five Beethoven piano concertos at the annual Concertgebouw Beethoven Cycle in Amsterdam.

Karl Boehm will conduct at the Vienna, Munich and Salzburg Festivals, open the Berlin Philharmonic season in September, and return to the United States in October with the same orchestra for its third North American tour.

Zvi Zeitlin has left for his debut European tour, with recitals and orchestral dates scheduled in six countries.

Janos Starker received an honorary Doctor of Music degree from Chicago Conservatory College.

Clifford Ball, English carillonneur, now on his first tour of the United States, is performing on both the traditional cast-bell carillons and the modern electronic carillons.

Rudolf Firkusny is touring Mexico and South America prior to engagements in this country.

The **New York Woodwind Quintet** is currently on its third tour of Europe. Ronald Roseman, formerly with the New York Philharmonic, is the new oboist, replacing Jerome Roth, who took Mr. Roseman's place with the Philharmonic.

Ruggiero Ricci made his first tour of Russia this spring, with 15 orchestral and recital engagements in major cities.

Marisa Regules will tour the Soviet Union in October, Bulgaria in November. She is believed to be the first South American pianist to appear in either country.

Tape Recorder . . .

(Continued from page 19)

cert. At a given time the tape recorder should be set and the program played—for better or for worse. The results should be followed with the scores, for correction, evaluation and comparison with other tapes for week-to-week improvement. It is one simple thing to form an aural image of the composition, but quite another to make the performance speak with authority and conviction at a certain time. A very talented young woman I know was constantly frustrated in her efforts to play at her best before a panel of judges. Weekly performances of her program for the tape recorder would have raised her average and eliminated her uncertainties. A person needs practice in

playing, as well as practice in practicing.

Natural pitfalls, such as the tendency to exaggerate tempos and dynamics, indulgences in musical clichés, are easily corrected at the learning stage. Professionals play often, and try to improve with each concert, so that their average is a highly practiced production with sparkle and finish. Preparation for an examination or a student recital can start with simulated concerts many months in advance. Results, not efforts, are the judged standard. The weekly tapes file a case history of gradual progress.

After the original purchase of the recording machine, tape is inexpensive. A roll costing \$1.50 can be used over many times for months. Tape will erase bad samples or retain progress charts. The microphone should be placed approximately where the hearers would be seated so that it becomes habitual to aim sound toward the audience. This sound in fact is quite different from that heard when there is too much preoccupation with performance. It is deliberate eavesdropping. Work with this finished sound, strange as it may seem, until it is molded and controlled. Impartially, simply, honestly, arrive at musical truth. Compare the interpretations of seasoned artists. Experiment and arrive at your own successful solutions. Professional sportsmen use slow film to analyze and improve their ability in much the same way. It is the artist's duty to take full advantage of every tool at his command; it is his privilege to shape, as well as to reflect, his epoch.

At a recent ballet rehearsal I heard George Balanchine give directions to his dancers that might well serve as an inspiration to us all. "Heads up; look high! The floor will always be there." The tape recorder helps to place performances nearer to the heights where our hearts and standards are.

DANCE IN NEW YORK

(Continued from page 35)

hootchy-kootchy with a fringe doubling as veil and skirt that brings down the house. Miss McGehee is perfect as the slightly bored Goddess who descends from her perch on a sickle moon to try mortal dalliance, but gives it up as a bad job. And Mr. Thompson has a sort of heroic quality on stage that is just right for his role.

Halim El-Dabh's score, with its circus overtones, is beautifully in key with the dance, and the idea of punctuating the episodes of the orgy with a touch of drum was a stroke of genius. Jean Rosenthal's functional set of a bright framework of bars is enhanced by her skillful lighting; and Miss McGehee's gay, carnivalesque costumes are exactly right. Miss Graham's brilliant choreography calls for split-second timing, but



A scene from the Moiseyev dance, Rock 'n' Roll

she has the virtuosic dancers to project it faultlessly.

This season has been notable for the emergence of fresh talents in the company. Richard Kuch, who looks as if he had just stepped out of a Greek frieze, has inherited the roles of King Hades, Paris, King Hades as the Watchman, and the Ghost of Agamemnon in *Clytemnestra*. The innate poetic grace and flow of his movement in the beautiful dance of the Watchman were a joy to watch, and he could also muster the presence and majesty for the Ghost of Agamemnon. He should go far. I have already called attention to Dan Wagoner, and another boy to watch is Robert Powell, the Apollo in *Clytemnestra*. The men in Miss Graham's company, strong, virile, poetic, superbly disciplined, form a happy contrast to the lilies of the field that dominate in so many dance companies today!

Agnes de Mille put it very well when she once exclaimed that she thanked God that she was born in the same span of time as Martha Graham. After seeing these incomparable works danced with such selfless inspiration, I think all of us echo her words. What a crushing answer to those who have accused us of being capable of producing only automobiles and atom bombs!

—Robert Sabin

Moiseyev Company Returns with Novelties

It was in its "Surprise Encore", a fantastically accurate and humorous picture of American rock 'n' roll, that the Moiseyev Dance Company from Moscow won all our hearts, as it launched a season at the Metropolitan Opera House on April 18. We were prepared by its previous visit for the unbeliev-

able vitality and virtuosity of this extraordinary troupe, but all of us, I am sure, were astounded at the penetrating detail and the hilarious bits of individual characterization in this genre piece. Igor Moiseyev has an eagle eye for character as well as movement, and his dancers can do literally anything.

All the more reason for regretting that the repertoire of these brilliant artists concentrates so much on sugary fantasies like the new *Snow Maiden*, slick production numbers like *Partisans*, and visions of happy peasants, mating, harvesting or celebrating. Of course, Mr. Moiseyev might answer that a vast amount of folk dance is concerned with mating, harvesting and celebrating, but it seems to me that he might broaden the subject matter and scope. How about the sorrows, the hardships, the struggles of the people? Russian folk music, some of the most glorious in the world, is full of sadness.

Long before the program had reached the irresistible encore, I found myself longing for a piece about grief-stricken, bewildered people, facing some of the things in life that may be less cheerful and happy-go-lucky, but that inspire art that sends us out of the theatre refreshed and better able to face it. Folk art is not all pretty or pollyanna-ish.

These reservations aside, I have nothing but wholehearted praise for the dancing and production. One could not see a more exhilarating exhibition of sheer physical magic than *Gopak* or *The Gypsies*. Some of the vignettes of national life, such as *Three Shepherds*, from the mountains of Azerbaijan in the Caucasus, and *The Platter*, a dance of the Uzbeks in Tashkent, Samarkand and Bokhara, balancing earthenware platters on the head, were delightful. The pure folk music was

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best. That for the Radio City-like *Snow Maiden* was gruesomely commonplace and sentimental. Nikolai Nekrassov was the hard-working conductor.

Almost everyone stayed to give the company a thunderous ovation at the close, and the "surprise" encore (which had been well publicized in advance) was followed by another. While they are here, the dancers will also appear at Madison Square Garden and no wonder, for they are truly spectacular and yet wholesome in spirit.—Robert Sabin

Juilliard School Offers Limon Work

Juilliard Concert Hall, April 15—The Juilliard School of Music presented a work with choreography by Jose Limon called *Performance (Over the Footlights and Back)* on April 14 and 15 for the benefit of the Doris Humphrey Dance Scholarship Fund. The score, which was commissioned by the School for this occasion, consisted of a series of Variations on a Theme of William Schuman by Hugh Aitken, William Bergsma, Jacob Druckman, Vittorio Giannini, Norman Lloyd, Vincent Persichetti, Robert Starer and Hugo Weisgall. Lucas Hoving was associate production director and Thomas DeGaetani was in charge of design and lighting.

The work was performed by the Juilliard Dance Ensemble and accompanied by the Juilliard Orchestra under Frederick Prausnitz. It was followed by a performance of Doris Humphrey's *Passacaglia and Fugue*, with Karoly Koepe playing the Bach organ work and the dance ensemble led by Lola Huth and Chester Wolenski.

The sole excuse for *Performance* that I could see was that it apparently gave the whole Juilliard Dance Ensemble (good and bad) a chance to appear. The music was loud, messy and inchoate. Mr. Schuman's theme did not turn up until Variation 6, and, truth to tell, it might just as well have been left out, as far as helping towards any over-all shape or character to the score was concerned.

My sympathies were with Mr. Limon in trying to devise some sort of dance to this musical galimatias. Most effective were such episodes as *The Lovers* (with music by Mr. Bergsma), *An Assassination* (with music by Mr. Starer), and *On the Fringes of a Ball* (Starer), in which a dramatic and dance context could be evolved. The dancing in the aisles and jumpings into the pit and through a trap door seemed rather silly.

As a huge romp for students, to be enjoyed by their friends and families, *Performance* might have proved acceptable, but I certainly do not think that it was wise to present it to the general public as an example of dance at Juilliard.

—Robert Sabin

Ballet Theatre Launches Season

American Ballet Theatre, the first American ballet company to visit Rus-

sia, returned to New York for a two-week season at the Broadway Theatre on April 24, making a far better impression than it did on its last appearance here, though the company is still uneven and unseasoned and its productions looked a bit shabby.



Maria Tallchief and Royes Fernandez

Toni Lander, who was appearing here for the first time with this company, was the Odette of the *Swan Lake* on opening night, with Scott Douglas as her partner in the role of Prince Siegfried. It was an unfortunate choice, for Miss Lander is not a wraith-like or poetic dancer, and those very qualities which made her a delightful Boulotte in *Bluebeard*, on April 26, made her Odette seem distressingly healthy and pedestrian. Mr. Scott, who shone in other roles, later, was also at his worst, and danced like a skillful student. There were interesting changes in the choreography, probably the result of the Russian visit. The prevailingly rather fat-limbed ladies of the swan-corps did not help matters.

But the atmosphere in the theatre immediately became filled with electricity when the curtain rose on Birgit Cullberg's powerful Strindberg ballet, *Miss Julie*, with Maria Tallchief essaying a dramatic part in the title role, and the incomparable Erik Bruhn as Jean, the Butler.

Let it be said at once that Miss Tallchief shows every sign of becoming a great dramatic dancer and that (as in the case of Mr. Bruhn) her flawless classical technique merely enhances the impact of her dramatic performance. She hit the highlights too hard, but it

was obvious that she has the capacity for a rounded and subtle characterization. The whole cast was superb, with special bouquets for Sallie Wilson, as the Cook, and Basil Thompson, as the drunken Anders.

A beautifully danced *Don Quixote* Pas de Deux revealed to us a Lupe Serrano who has gained in warmth and graciousness and a Royes Fernandez who has lost none of his finish and elegance of style. Even *Rodeo*, with Jenny Workman, John Kriza and Darrell Notara, was less of a bore than it usually is these days. The company danced it with real devotion.

One could not find a more exquisite Odette or a more gallant and noble Siegfried in the world today than Miss Tallchief and Mr. Bruhn—and how wonderfully they work together! The *Swan Lake* of April 25 was transformed by their marvelous dancing. *The Combat* has not worn well, with its eternal prancing and its wishy-washy score, but I must say that Miss Serrano danced it with stirring élan, with Mr. Douglas as a brilliant partner.

The novelty of the evening, Frederic Franklin's restaging of the Balanchine excerpt from Act III of *Raymonda*, called *Grand Pas-Glazunoff* in this version, was a letdown. Mr. Balanchine has staged it himself for the New York City Ballet as *Pas de Dix* and his version is not only much crisper but better danced. Toni Lander could not summon the fire and sparkle that made Maria Tallchief so bewitching in the Hungarian solo, nor could the hard-working other members of the cast bring this revival to life.

Though technically shaky, John Kriza still gives a dramatically superb performance in *Billy the Kid*, ably seconded by Ruth Ann Koesun, Glen Tetley and the others.

The essential weakness of the Ballet Theatre corps in classical works was distressingly obvious in Balanchine's masterly *Theme and Variations* on April 26, although Miss Serrano and Mr. Fernandez did full justice to the leading roles. Simply overwhelming was the *Black Swan* Pas de Deux of Miss Tallchief and Mr. Bruhn. Not even the illustrious Margot Fonteyn imbues Odile with more sinister magic and allure than did Miss Tallchief, and Mr. Bruhn got as close to perfection as any mortal can.

I have purposely delayed mention of the novelty of the evening until now, for it was so bad that it deserves no more prominent place. Dania Krupska's choreography for *Points on Jazz* takes one back 30 years and manages to combine the clichés of that period with some more recent ones. Despite trick lifts and stunts such as the leg-beats of the female corps standing on its head, the movement is frantic rather than exciting, and Miss Krupska has overlooked the fact that rhythm is the essence of all jazz. Nor was Dave Brubeck's specially composed score much of a help. It was saccharine in spots and also full of clichés of rhythm and harmony. The costumes of Helene Pons

were of suitable mediocrity.

For the performers I have only praise. Elizabeth Carroll danced the role of The Girl with a bravura and pert charm reminiscent of Janet Reed in her heyday; Sallie Wilson, as (you guessed it!) The Other Woman, tossed off her virtuosic role with indomitable fire and daring; and Scott Douglas as The Boy was also brilliant.

Fokine's *Bluebeard* wears remarkably well, for the master, though tired when he created it, was still a giant of the theatre who knew how to create individual roles and fit them into an organic whole. It was danced with proper gaiety and élan at this performance. Miss Lander, as I remarked earlier, was a superb Boulotte, with the technical sustaining power to make the most of this wonderful role. Fernand Nault is always an hilarious Alchemist and John Kriza has the dramatic flair to make *Bluebeard* as zany as Fokine intended him to appear. The others in the large cast also deserve praise.

Kenneth Schermerhorn was the conductor for these performances, and I could sympathize with him in his efforts to obtain some life and polish from a tinny orchestra. Jean Rosenthal's lighting was, of course, admirable. The management of the curtain on opening night, however, was curiously eccentric.

American Ballet Theatre is a mere shadow of what it was in the days of its glory in the 1940s, but it still has important works in its repertoire, it has Miss Tallchief and Mr. Bruhn, and it still has a point of view about the importance of theatre in ballet that gives it vitality. Let us hope that this company will be wisely led and nurtured so that it can recapture something of its former luster. —Robert Sabin

Jose Greco Returns For Three-week Run

Returning to New York City after a four-year absence, Jose Greco and his dancers played a three-week engagement at the Royale Theatre, May 9-28, prior to embarking on a cross-country tour.

It would indeed be pleasant to report that this program was a magnificent one that caught the fire, passion and arrogance of true Spanish dance. Unfortunately, however, it did not. In the first place, Mr. Greco, who has obviously been influenced by his night club and motion picture appearances, has assembled a program that is at a decidedly popular level in a vaudeville rather than a concert approach. Secondly, most of the new choreography for this company is undistinguished, over-long and lacking in focus.

As a performer, Mr. Greco has become cold and arrogant in manner to the point that even his bows seem patronizing. Also working against the success of the evening was a brassy pit orchestra, under the direction of Roger Machado, and a series of painted backdrops that reminded me of nothing else so much as 1925 vaudeville scenery.

There were, however, decidedly noteworthy aspects as far as two of the performers were concerned. One of these was the elegant, gracious, lyric and very beautiful Lola De Ronda, who was especially outstanding in *Midsummer Night Serenade* and in *Encuentro*. The other was Juan-Mari Astigarraga, a high-flying and leaping Basque dancer who almost stole the honors of the evening.

Other members of the Company included Jose Molina, Curro Rodriguez, Maria Del Rocio, Rosario Caro, Pepita De Arcos, Teresa Montes, Lupe Del Rio, Luisa Fabiola, Curra Jimenez, Antonio Granados, Felix Granados, Francisco Doniz, Enrique Ruben, Baco Fernandez, Norina and Manuela De Jerez (Flamenco singers), Lydia Del Mar (pianist) and Miguel Garcia, Emilio De Diego and Enrique Heredia (guitarists).

—Arthur Todd

RECITALS IN NEW YORK

Marvin Solley
Baritone, Countertenor

Town Hall, March 6.—FRANCESCO SANTOLUQUIDO: Three *Poesie Persiane*. ERICH WOLFF: *Du bist so jung; Zwischen dir und mir*. RICHARD STRAUSS: *Die Zeitlose; Heimliche Aufforderung*. POULENC: *Chansons Gallardes*. BACH: *Esurientes implevit bonis* (from *Magnificat* in D major); *Cantata No. 54* (*Widerstehe doch der Sünde*). HANDEL: *Si, si minaccia, e vinta* (from *Sorcerer*). DELIO JOIO: *There is a lady sweet and kind*. WARLOCK: *Good Ale*. ALEC WILDER: *Did you ever cross over to Sweden's*. THEODORE CHANLER: *I rise when you enter*. Archie Black, accompanist.

Something of an oddity, Mr. Solley's program was sung in five languages and two voices. For the first half of the evening Mr. Solley was a baritone and sang in Italian, German and French. He showed, as a baritone, a voice that was not at all unattractive in sound, but suffered somewhat from pitch and placement difficulties. De-



Marvin Solley

Jack Mitchell

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scribed in the program as a lyric baritone, it was surprising that his upper register should sound so cramped and forced. In the Poulenc *Chansons Gailardes* Mr. Solley displayed a considerable amount of dramatic sense and style, qualities which were lacking in the first two groups of songs.

During intermission Mr. Solley metamorphosed into a countertenor, or an almost reasonable facsimile thereof. The voice had a hollowness that made one feel that the range was not completely natural to the singer. The more ornate passages in particular sounded thin, and were sometimes hard to hear even above the harpsichord, which was used to accompany the countertenor group.

Mr. Solley happily ended the evening as a baritone. In this group, as in the rest of the recital, Mr. Solley demonstrated an ingratiating manner and impressive stage presence. His voice and manner led one to suspect that his future lies in musical comedy rather than on the recital stage, but that is for Mr. Solley to decide. —Michael Brozen

Aristo Artists

Town Hall, March 12.—MOZART: *Tuba Mirum* (Requiem Mass). BACH: *In this grace, believe, O mortals* (Cantata No. 7). BRAHMS: *Regenlied*. WOLF: *In der Frühe*. FAURE: *Mandoline*. DEBUSSY: *C'est l'extase*. POLDOWSKI: *Dansons la gigue*. ROSSINI: *Ecco ridente in cielo* (The Barber of Seville). SCHUMANN: *Sängers Trost*. MASSENET: *Ouvre tes yeux bleus*. DUPARC: *Phidylé*. MOZART: *Il mio tesoro* (Don Giovanni). PERGOLESI: *Sancita Mater*. STAUD AGAS (Stabat Mater). POULENC: *Fleurs*. AIR: *Champêtre*. WOLF: *Auf ein altes Bild*. NIMMERSTADT: *Liebe*. STRAUSS: *An die Nacht*. WAGNER: *Dich teure Halle* (Tannhäuser). BACH: *Quia fecit mihi magna* (Magnificat). GLUCK: *Air de Thoas* (Iphigénie en Tauride). BRAHMS: *Die Mainacht*. VERDI: *Ford's Monologue* (Falstaff). BRAHMS: *He, Zigeuner*. JOANNA NEAL, soprano; SHIRLEY DELP, contralto; VAN SCHUYLER, tenor; CARL HOFSTAD, baritone. ALICE WIGHTMAN, accompanist.

Aristo Artists provides an annual showcase for young singers. This year they presented Joanna Neal, soprano; Shirley Delp, contralto; Van Schuyler, tenor; and Carl Hofstad, baritone. Each vocalist offered a miniature-fashioned recital which displayed talents ranging in quality from average to highly professional singing.

It was Miss Neal's artistry that set the high standards of the evening, for she possesses a beautiful instrument and has a thorough understanding of what she is about. Her *Dich teure Halle* indicated a great vocal potential.

Miss Delp, although she does not have a large voice, used it intelligently conveying proper style. Her French songs served her best. Similarly, Mr. Hofstad's voice was small, and yet he sang sensitively. The tenor, Van Schuyler, sang with fine agility.

—Nancy Lang

Robert Gerle Violinist Albert Fuller . . . Harpsichordist

Town Hall, March 8.—BACH: Sonatas No. 3 in E major and No. 5 in F minor. MOZART: Sonatas No. 30 in D major and No. 28 in C major.

This first of a series of three concerts by Robert Gerle and Albert Fuller was one of the brightest evenings of chamber music this season. These two



Albert Fuller, left, and Robert Gerle

young artists are well matched, temperamentally and technically.

There has been a good deal of grumbling about Mozart on the harpsichord, but if dissenters could hear the clarity and spirited quality of Mr. Fuller's playing they would be won over. Mr. Gerle's sparkling tone was a wonderful complement to the harpsichord in the Mozart Sonatas.

The high point of the evening, though, was the Bach F minor Sonata, which was intoxicating in the beauty of the performance. Here Mr. Gerle shone in the marvelous long lines of the Adagio. Both the program and the performers were of the highest order and it would be a sad thing if these two musicians did not record these works in the near future.—John Ardoin

Alice Esty Soprano

Carnegie Recital Hall, March 13. — POULENC: Eight Songs. PAUL BOWLES: *Roman Suite* (Premiere). MARC BLITZSTEIN: *From Marion's Book* (Premiere). GERMAINE TAILLEFERRE: *Pan-carte pour une Porte d'Entrée* (Premiere). DAVID STIMER, accompanist.

No small debt of gratitude is owed to any artist willing and able to commission and perform as much new music as Miss Esty has during the past few seasons. While one might wonder whether younger and less recognized composers might not be more deserving of this support than the already-established Messrs. Blitzstein and Bowles and the venerable Mme. Tailleferre, the fact remains that someone is paying for new music, and the phenomenon is sufficiently rare to be taken at face value.

Of the three new groups performed on this evening, the most immediately winning were the fragile and epigrammatic settings by Mme. Tailleferre of tiny poems by Robert Pinget. Clear-headed and charming pieces they are, demonstrating that at least one member of "Les Six" still holds firm to its basic principles. Mr. Blitzstein's group of e.e. cummings settings had its moments, especially in a delightfully splashy treatment of *until and i heard*, but at times it seemed that the composer had mistaken the footloose for the aimless and lost the direction of the poetry in

mere note-spinning. The Bowles songs, to poems of Tennessee Williams, were quite shockingly second-rate, far below the usual quotient of fantasy this composer has managed to summon.

With all these good intentions, it seems too bad to have to add that Miss Esty is simply not equipped as a singer to do justice to her material. Her small and timorous voice, unencumbered by sophistication or control, was quite a trial. Her English was dainty but stilted, her French awkward by even beginning-Berlitz standards. Mr. Stimer worked hard, but for a lost cause. Such a good cause, too! —Alan Rich

Victoria de los Angeles . Soprano

Carnegie Hall, March 13.—PAOLO SACRATI: *E dove l'aggiri* (Prosperina). PERGOLESI: *Stizzoso, mio stizzoso* (La Serva Padrona). HANDEL: *As when the dove* (Acts and Galathea); *Vanne, sorella ingrata* (Radamisto). BRAHMS: *O kühler Wald*; *Geheimnis*; *Das Mädchen spricht*; *Sehnsucht*; *Sonntag*; *Die Mainacht*; *Vergebliches Ständchen*. FAURE: *Les berceaux*; *Clair de lune*. POULENC: *Une ruine coquille vide*; *Je n'ai envie que de t'aimer*. RAVEL: *Vocalise*. CRISTOBAL HALFFTER: *Four Leonian Songs*; *El carbonero*; *Cancion del campo*; *Cancion de cuna*; *La carbonerita de Salamanca*. JOAQUIN NIN: *Villancico catalan*; *Granadina*. FERNANDO OBRADOR: *Del cabello mas sutil*. MANUEL DE FALLA: *Jota*; *Polo*. PAUL BERT, accompanist.

The very first time I heard Victoria de los Angeles, I was bewitched by the sheer beauty of her voice, the exquisite quality and spontaneity of her artistry and the warmth of her personality. Several years have passed, and I am still bewitched. And so, I should add, was the audience at this heavenly recital.

Her infallible musical instinct came to the fore in the first two arias. The Sacrați was all noble grief and melancholy in coloring, phrasing and delivery, whereas the Pergolesi was deliciously teasing and wayward. In the two Handel arias, again, the lyricism of the first set off the fierce indignation of the second.

Although Miss de los Angeles sings Lieder much more beautifully than is



Victoria de los Angeles

traditional, she brings to them a profound understanding of the text and a wonderful communicative eloquence. Not merely the lighter and rapturous moods of such songs as *Das Mädchen spricht*, but the deep sadness of *O kühler Wald* and *Die Mainacht* were magically brought home to us.

The Fauré and Poulenc songs combined tonal iridescence with verbal felicity. But for sheer sensuous magic, the Ravel *Vocalise* was the peak of the evening.

The Halffter settings were harmonically piquant and the tunes and texts folklike and lusty. Miss de los Angeles had to repeat the Obradors *Del cabello mas sutil*, which was no one's fault but her own, for singing it so exquisitely.

—Robert Sabin

Theodore Lettvin Pianist

Town Hall, March 13.—BEETHOVEN: Seven Variations on *God Save the King*. MOZART: Sonata in C minor, K. 457. CHOPIN: Berceuse; Ballade in G minor. BACH: Italian Concerto. KLAUS G. ROY: *Christopher*—Suite, Op. 23. MENDELSSOHN: Etude, Op. 104, No. 2; *Scherzo a Capriccio* in F sharp minor; Fantasia, F sharp minor.

Theodore Lettvin is a very good pianist. He has swift, articulate fingers and his playing is clean and direct. But all these fine qualities were wasted in this recital. His interpretative sense was akin to a biologist dissecting a piece of matter to see what made it tick with cold objectivity rather than warm love for the business at hand.

His audience heard every note of the Mozart Sonata, the Chopin Berceuse, and the Italian Concerto and the other works fitted precisely and clearly into place. But it was done in an unyielding manner without any seeming emotional involvement.

The fact that Mr. Lettvin has all the technical equipment a pianist could desire made his austere approach to music doubly lamentable. There is much potential, much solid pianism here; if Mr. Lettvin would play more with his heart than his mind, he would be a joy to hear.

—John Ardoin

Aksel Schiotz Baritone

Town Hall, Mar. 14.—SCHUBERT: *Die Winterreise*. John Newmark, accompanist.

The return of Aksel Schiotz to the local recital scene after an absence of six years was, considering the affliction that beset him several years ago, nothing short of a triumph of mind and artistry over the ills of the flesh.

Although Mr. Schiotz had some difficulty negotiating high tones, his voice in the lower and middle registers retains much of its original bloom. The words, too, came through more clearly enunciated than one hears from many a singer who has full use of his facial muscles.

But what will long be remembered about this recital was not the singer's vocal achievements, or their lack, but the power of communication manifested. The 24 songs that comprise the *Winterreise* cycle were sung without a break, except for intermission.

With John Newmark playing just about the most beautiful Schubert piano accompaniments that I have heard, and with Mr. Schiotz's imaginative re-creations, words and music, vocalism and pianism were fused into an inseparable whole that had the intimacy of a chamber music performance, which it was. Perhaps the most memorable of the songs thus presented were *Der Lindenbaum*, *Das Wirtshaus*, and the last of the set, *Der Leiermann*.

The singer and his accompanist were recalled to the stage seven times at the close of the recital by a large and discriminating audience that also stood and cheered.

—Rafael Kammerer

Manhattan Percussion Ensemble

Manhattan School of Music, March 14.—Percussion Ensemble conducted by Paul Price. DAVID GORDON: *Bali* (New York Premiere). HAL SCHAEFFER: *Paramax* for Percussion (Premiere). JAMES SUTCLIFFE: *Two Pictures* for Percussion (New York Premiere). ZITA CARNO: Sextet for Percussion. KEISUKE AJIRO: Three Short Dances (United States Premiere). MICHAEL COLGRASS: Improvisation (New York Premiere). JOSE ARDEVOL: Suite (New York Premiere).

There is something vital about a percussion ensemble. It seems to appeal to one's primitive nature, and because of this the music played at this concert (although it was bound to pall after a while) was exciting.

David Gordon's *Bali*, which won the Eastman School's 1960 award for a piece for percussion ensemble, is an attempt to reproduce gamelan sonorities. As such, it is eminently successful, but remains more of an imitation rather than a valid artistic creation.

The *Paramax* of Hal Schaeffer was quite moving and by far the most interesting work played. Very transparent and open, the scoring at times is fascinating in its creation of timbres (a combination of vibraphone and chimes was beautifully handled).

Iridescent chromaticism à la Debussy was the main feature of James Sutcliffe's *Two Pictures* for Percussion. Although very atmospheric, and in the second part rhythmically urgent, the over-all result was not too original.

Zita Carno's Sextet concluded the first part of the program. Miss Carno's pianism is well known and much admired (she was the pianist in a good many of the works on the program). Her exploration of new textures and cross-rhythms was valid, although selectivity was lacking. The ideas presented could have been set forth in half the length.

The Three Short Dances of Keisuke Ajiro, conducted by the composer, were short, terse and totally uninfluenced by his native Japan. In this they displayed their weakness by self-consciously trying to be new. At times the work degenerated into mere noise.

This was fortunately not the case in Colgrass's Improvisation, which was compelling, tense and totally absorbing. The solo part, brilliantly played by John Bergamo on four small drums, is merely cued, and improvised by the player on thematic material set forth at the beginning of each movement. The final

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movement contains superb cadenzas.

Jose Ardevol's Suite, dating from 1934, is a wild work that is sadly dated. The police whistles and sirens give it a Keystone Cops aura. It was well played, as were the rest of the works. This ensemble may be composed of students, but sounds thoroughly professional.

—Michael Sonino

Eric Friedman Violinist Brooks Smith Pianist

Rogers Auditorium, March 16.—VITALL-CHARLIER: Chaconne. BEETHOVEN: Sonata No. 9 in A major. ISADORE FREED: Fantasy for Violin and Piano (New York Premiere). TCHAIKOVSKY: *Sérénade Melancolique*. PAGANINI: Caprice. DEBUSSY: *La plus que lente*. SARASATE: *Zigeunerweisen*.

This auspicious recital by the 21-year-old violinist Eric Friedman brought to a close the fifth annual Young Artists Series at the Metropolitan Museum. It was his second solo appearance in New York, coming four years after his debut in Carnegie Hall.

But how Mr. Friedman has grown, physically as well as artistically! On stage he is a poised six-footer with a presence and personality that complement the stature of his music-making. With Brooks Smith as his sensitive collaborator, Mr. Friedman played a list of standard pieces, plus a New York premiere of a work by the late Isadore Freed. Throughout the evening Mr. Friedman went about his labors with utmost seriousness. His tone was strong and vigorous but not without sweetness and clarity. And in such an unabashedly romantic piece as the Freed Fantasy, Mr. Friedman's vibrancy and lushness of tone were as generous as they seemed implicit in this attractive three-movement score. In short, Mr. Friedman is one of our outstanding young violin talents who, in a few more years, should be in the front rank of soloists.

—Wriston Locklair

Music in Our Time

Kaufmann Concert Hall, March 19.—COPLAND: Piano Sonata. DONALD ERB: String Quartet No. 1 (Premiere). DELLO JOIO: *The Lamentation of Saul*, for Baritone and Instruments. ROGER GOEB: Sonata for Unaccompanied Violin. TEO MACERO: *Jazz Set*. Douglas Nordli and Mal Waldron, piano; Max Pollikoff and Joseph Schor, violin; Jacob Glick, viola; Joseph Tekula, cello; Martin Orinstein, flute; Henry Schuman, oboe; Charles Russo and William O. Smith, clarinet; Carroll Hollister, piano and conductor; Addison Farmer, bass; Don Butterfield, tuba; Ed Shaughnessy, drums; Eddie Bert, trombone; TEO MACERO, saxophone; Richards Fredericks, baritone.

Mr. Erb's new Quartet is a work of high promise by a young Clevelandian with twelve-tone leanings and some interesting ideas about scoring. The work is brief and well-knit and shows remarkable understanding of structural principles in their broadest sense. Its one weakness arises from the perhaps natural eagerness of a young composer to cram into a single piece a sample of everything he can do. Mr. Erb's bag of tricks is considerable, ranging from a sensible and quite exciting employment of quarter-tone writing to a genuinely bristling rhythmic pulse. The Quartet is a work of extraordinary difficulty, but the performance was more than merely capable.

The Dello Joio *Lamentation* was beautifully sung by Mr. Fredericks and nicely played by all. It is a well-written piece, but unconscionably long for its rather pallid melodic and harmonic language. Facility and inconsequentiality are its most abiding earmarks, and it is a little sad to see a once-promising composer moving in this direction. Next to Goeb's pretty but trivial Sonata, however, it was a mountain of solidity. Framing the concert were the bright and brittle Copland Sonata, played with considerable mettle by Mr. Nordli, and a raucous and basically unrewarding excursion by Mr. Macero and his excellent combo into the realm of semihard bop. I do not boggle at the appearance of such fare on a series bearing the title "Music in Our Time," but I should think something a little more indicative of the really exciting things happening in far-out jazz might have been secured than this astonishingly second-rate stuff.

Mr. Pollikoff's services as *conférencier* were, as usual, informal, somewhat humbling and unenlightening.

—Alan Rich

David Lloyd Tenor

Judson Hall, March 18.—PURCELL: Songs from *Orpheus Britannicus*. BEETHOVEN: *An die ferne Geliebte*. FAURE: *Lydia*; *Automne*; *Mandoline*. BEZANSON: Song Cycle, *The Word of Love*. TCHAIKOVSKY: Lenski's Arioso (*Eugene Onegin*).

The words "A Program of Love Songs" were printed in red script at the top of the program. Since it was just two days before the official arrival of spring, an evening of romantic songs seemed like an excellent tonic following a fierce winter. Unfortunately, the seasonal elements prevailed: when the audience went out sleet was pelting.

Nonetheless, Mr. Lloyd was successful in his undertaking. Those who have heard his frequent appearances at the New York City Opera know that he possesses a clear, well-focused voice. It is a voice that often rings with fervor and spirit. These qualities were just right for the evening's work, and seemed especially pronounced in the

lovely Purcell songs and the Beethoven.

Music of a more probing, dramatic character was contained in the song cycle by Philip Bezanson. These seven songs, set to poems by Paul Engle, are often tense and dark-hued, and bear stark titles (*Robber*, *Cornered*, *Fight*, *Felon*, etc.). Mr. Lloyd brought to them an understanding and compassion that made a sober impression on the listener. Lenski's aria from *Eugene Onegin* was just the right sort of lyric note on which to end.

—Wriston Locklair

Camilla Williams Soprano

Town Hall, March 19.—HANDEL: *Let the brisk, sparkling nectar* (from *The Choice of Hercules*); *Ah! Suleimato* (from *Amadigi*); *Let me wander not unseen—Or, let the merry bells ring out* (from *L'Allegro ed il Penseroso*). BRAHMS: *Es traumte mir*; *Juchhet, Die Mainacht*; *Botschaft*. BELLINI: *Casta Diva* (from *Norma*). MAHLER: *Wer hat dies Liedlein erdacht*; *Ich atmet' einen linden Duft*. STRAUSS: *Schlechtes Wetter*; *Befreit*. DOUGHERTY: *until and i heard*. KAGEN: *Prayer*. BALOGH: *Night is coming*. SPIRITUALS: *His Name is so sweet* (arr. Hall Johnson); *My Lord, what a morning* (arr. William Dawson); *Li'l David, play on yo' harp* (arr. J. Rosamond Johnson). Sergius Kagen, accompanist.

Anyone acquainted with singers is aware that Camilla Williams has a very lovely voice which can be quite poignant. That is why this benefit concert for the Camp Fund for underprivileged children was so disappointing.

She seemed to skim through the Brahms *Leider* with little variety of color and rarely pronouncing word endings. Often her voice dropped to a whisper as if to say, "I've got a secret I'm only going to tell the first row".

The *Casta Diva* demanded more sustaining quality than her voice was able to deliver and the cabaletta especially sounded labored. In the Handel group her voice sounded thin and her scales were uneven.

It is too bad that she was not heard to better advantage, for with Mr. Kagen's beautiful accompaniments, it could have been a glowing evening.

—John Ardoin

Sylvia Zarembo Pianist

Judson Hall, March 19.—BEETHOVEN: 32 Variations in C minor. SCHUMANN: *Phantasietücke*, Op. 12. LEONARD KASTLE: Suite for Piano (New York Premiere). RAVEL: *Sonatine*. CHOPIN: Sonata in B flat minor, Op. 35.

In the 20 years that have passed since Sylvia Zarembo made her New York debut as a 10-year-old prodigy she has blossomed into an artist of the first rank.

Essentially a romantic, Miss Zarembo was at her best in communicating the dream world of the Schumann and the fiery passion, soaring lyricism and virtuosic abandon called for in the Chopin. Her playing was masterly in its handling of keyboard effects, pedaling, beauty and variety of tone, sculptured phrasing and a natural feel for rubato. She is also one of the few pianists I have heard who can make Beethoven's tiresome 32 Variations sound like inspired creations.

Leonard Kastle's Suite, heard here for the first time, turned out to be a pleasant surprise. Reminiscent of Gottschalk and Ives, and beautifully written



Max Reichmann

David Lloyd

for the piano, its three movements—Prelude, Nocturne and Dance—evoke images of the America that was. Miss Zarembo played it beautifully, even hauntingly, and with tones that caressed the ear.
—Rafael Kammerer

Eden and Tamir . . . Duo-Pianists

Carnegie Hall, March 21.—BACH-BABIN: Sonata in E flat major. BRAHMS: Sonata in F minor. HAIM ALEXANDER: Sonata Brevis (New York Premiere). SCHUBERT: Andantino varie, Op. 84, No. 1; Two Characteristic Marches, Op. 121. LUTOSLAWSKI: Variations on a theme of Paganini.

The press seats for this concert were eight rows from the stage and it was only after intermission, when I had retreated to the back of the hall, that I had a fair idea of Bracha Eden and Alexander Tamir's ensemble. They are a well-complemented pair with a smooth homogeneity of ensemble, phrasing and attack. They have a good deal of enthusiasm in their playing which occasionally should be reined in, as in the final movement of the Bach.

It is hard to believe that Haim Alexander's Sonata Brevis has not been done here before—its content is so familiar one feels one has sat through it many times in the past. It belongs to the very "moderne" genre—big empty-interval chords; abstract, jagged lines; dissonant trills and a host of other stock tricks all mixed together with little musical content or formal shape.

This concert almost did not take place. Several weeks ago, during their current North American tour, Eden and Tamir suffered injuries in an automobile accident in Canada. But the effects of this accident seemed to have almost disappeared, and were only noticeable in the Brahms Sonata, where their strength was obviously taxed.

—John Ardoin

Vienna Choir Boys

Town Hall, March 24.—Vienna Choir Boys. Hermann Furthmoser, musical director. JACOBUS GALLUS: *Ascendi Deus; Repleti Sunt*. Bach: *Bliss du bei mir*; Duet from Cantata No. 78. KODALY: Two Sacred Songs (*Jesus Appears; The Day of the Three Kings*). ERASMUS WIDMANN: *Joy and Love; Rise, Soldier*. BARTOK: *Two Village Scenes (Cradle Song; Wedding)*. CONRADIN KREUTZER: *Seine Hoheit hat's gesagt (By Royal Command, comic opera in one act)*. BRAHMS: *The Bridegroom; Barcarole*. Group of Folk Songs. JOHANN STRAUSS: *Where the Lemon Blossoms Bloom; Tritsch-Tratsch Polka; Emperor Waltz*.

As nearly everyone knows, the Vienna Choir Boys are a musicianly and well disciplined group of youngsters. They were in typical good form tonight in a program ranging from Austrian Baroque to Hungarian modern by way of Ruritanian gemütlich. Their director, Hermann Furthmoser, proved an excellent accompanist as well as conductor.

The Kreutzer operetta was a sometimes charming masquerade, with boys dressed as boys, boys dressed as girls, and boys dressed as boys dressed as girls. There were some funny bits of stage business, but not enough to keep the piece from seeming too long.

Mention must be made of an anonymous blond young man who sang almost all the solos, and beautifully.

—Michael Brozen

Electronic Music from Japan

New School, March 27.—International Society for Contemporary Music Concert of Electronic and Chamber Music. New York Woodwind Quintet; Galimir String Trio; Fritz Jahoda, piano; electrical equipment supplied and directed by Richard L. Alderson. HANS WERNER HENZE: Quintet for Woodwinds and Horn. WEBER: Pieces for Violin and Piano, Op. 7. JOHN HUGGLER: Quartet for Flute and Strings (Premiere). ELLIOTT CARTER: Eight Etudes and a Fantasy, for Woodwind Quartet. TORU TAKEMITSU: *Relief Statique; Vocalism "Ai."* TOSHIRO MAYUZUMI: *Campanology*. SHIN-ICHI MATUSHITA: *The Black Convent*.

The first presentation of Japanese electronic music in New York was notable for its variety. We heard pure electronic sound (*Relief Statique*), electronically modified natural sounds (*Campanology*), and mixtures of both (*Vocalism "Ai"* and *The Black Convent*).

The works were introduced in turn by the young composer Toshiro Mayuzumi, a former pupil of Stockhausen (who is only 32 himself!). Mr. Mayuzumi also described the wide and busy facilities of the Tokyo laboratory built in 1955.

Toru Takemitsu's *Relief Statique* suggested at times the sounds of an aerial barrage, and the static was certainly there, along with some distortion. The word "ai" means "desire," and Mr. Takemitsu's *Vocalism "Ai,"* featuring a male and a female speaking voice, isolated it with all the varied inflection of our own John and Marsha.

Mr. Mayuzumi's *Campanology*, using (very sparingly) the sounds of dozens of bells from all over Japan as its raw material, had a solemn and timeless quality.

Shinichi Matushita's more conventional but evocative *Black Convent* combined electronic and wordless choral effects after the manner of Badings and Luening-Ussachevsky, with whole-tone polyphony in the familiar idiom of Vaughan Williams.

The total effect of all this was of a school tentatively but eagerly experimenting with a new medium congenial both to its heritage and to its current development. The sampling compared more than favorably with what we have received from the likewise generously equipped studios of Holland, indicating a creative vitality of some promise.

In the first half, Hans Werner Henze's 1952 Wind Quintet was heard as a piquant and frequently mellifluous serial work, and Felix Galimir played Webern's brief violin set with typically delicate, fluting effects.

Easily the "hit of the show" was Elliott Carter's witty Eight Etudes and a Fantasy (1950) for woodwinds, with such jests as a coloristic peroration on one note, marked *Intensely*, and on one chord, marked *Adagio possibile*. These evoked laughter and applause, with another burst of applause for a gay, flowing Vivace.

Almost buried between these virtuosic achievements and beneath the electronic culmination was the one premiere, John Huggler's seven-minute Quartet for Flute and Strings, in a way the most strangely moving of the offerings. It is hoped that Samuel Baron,

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who crowned a busy evening to fine effect in this work, will soon present it again.

This concert of European, Asian, and American works formed an appropriate debut for the newly reactivated local chapter of the ISCM under Felix Greissle.

—Jack Diether

Joan Wall . . . Mezzo-soprano

Town Hall, March 26.—A. SCARLATTI: *Toglietemi la vita ancor*. HANDEL: *Si, tra i ceppi*; *Chi sprezzando il sommo bene*. PAISIELLO: *Chi vuol la zingarella*. MAHLER: *Wo die schönen Trompeten blasen*; *Rheinlegendchen*; *Ich atmet' einen linden Duft*; *Scheiden und Meiden*. MASSENET: *Les lettres* (from *Werther*). FOULENC: *Tel jour, telle nuit*. MUSSORGSKY: *Gathering Mushrooms*; *Cradle Song*; *Hopak*. Martin Rich, accompanist.

Joan Wall, a young member of the Metropolitan Opera, proved at this concert that she is an extraordinary musician and confirmed the fact that she possesses a beautiful voice of remarkable coloration. The rich, dark quality of her voice might not be so exceptional in a less intelligent singer, but Miss Wall used it to penetrate deeply to the heart of each song.



Joan Wall

The marvelous Poulenc cycle was the most poignant section of the program. One really "got the message" in such songs as *Une herbe pauvre* and *Nous avons fait la nuit*. But Miss Wall is more than a conjurer of a nostalgic mood. Handel's *Si, tra i ceppi* showed she has a deft coloratura facility and *Chi sprezzando il sommo bene* displayed her ability to handle long billowing phrases.

She is a beautiful young woman with a highly polished stage presence. I hope the Metropolitan will not keep her lingering in roles like Kate Pinkerton and Rosette too much longer.

—John Ardoin

Composers' Showcase

Museum of Modern Art, March 30.—WALTER PISTON: *Three Pieces for Flute, Clarinet and Bassoon* (1926) (Samuel Baron, flute; Robert Listokin, clarinet; Morris Newman, bassoon). *String Quartet No. 4* (1951) (Curtis Quartet). *Sonata for Flute and Piano* (1930) (Mr. Baron and Harriet Wingreen, piano). *Duo for Viola and Cello* (1949) (Lillian Fuchs, viola; Luigi Silva, piano). *Divertimento for Nine Instruments* (1946) (New York Chamber Soloists with Alan Martin, violin; Mr. Listokin; Mr. Newman. Walter Piston, conducting).

Is any American composer more respected but less discussed and per-



Walter Piston

formed than Walter Piston? It is astounding that this was the first complete concert of his music ever given in New York, all the more so for the continuing interest and variety sustained during its generous length. Although Mr. Piston's place in the overall scheme is more as craftsman than as innovator, his is the rewarding kind of craft in which the heart guides the hand. In the days when his colleagues sought a popular and native identification for their music, Piston held aloof and was dismissed as cerebral; probably the angular chromaticism of such a work as the *Flute Sonata* brought on this epithet. In recent years, however, he has raised the emotional temperature of his language without notable condescension; such works as the warmly serene *Fourth Quartet* and the ruddy and good-humored *Divertimento* bring these new qualities to the fore.

But are they really so new? It was an interesting idea in building this program to juxtapose the *Wind Pieces* of 1926 with the *Quartet* of a quarter-century later, because of their remarkably similar outlook on life. Not surprisingly, the early works have strong French leanings, but there is also to be discerned the sense of individual and beautifully arched melody that makes of the later work so satisfying an experience. Then, by 1930, there is a veering-off from this kind of easy communication at the time when Harris and Copland, too, turned inward and relatively harsh. Piston seems to have held onto this mode of expression somewhat longer, and his new accessibility seems to be a carefully thought-out blending of early and middle tendencies. It works beautifully.

Performances on this occasion were prevailing of the deluxe quality we have come to associate with the Composers' Showcase concerts, but special praise is due the way Miss Fuchs and Mr. Silva overcame the considerable ensemble problems presented by the *Duo*. This is a piece of formidable rhythmic complexity, remarkably sonorous for its limited ensemble, bristling with pitfalls of technique and balance, all of which were side-stepped with

majestic aplomb. As a conductor, Mr. Piston served himself very well in the *Divertimento*, as did the splendid ensemble, many of whom had contributed much to the success of previous work on the program.

—Alan Rich.

Music in Our Time

Kaufmann Concert Hall, April 2.—YEHUDI WYNER: *Passover Offering* (Marilyn Laughlin, flute; Charles Russo, clarinet; James Thompson, trombone; Alexander Kouguell, cello) (Premiere). IYVES: *Violin Sonata* (Max Pollikoff, violin; Lionel Nowak, piano). HUGH AITKEN: *Cantata No. 3* (Charles Bressler, tenor; Ynez Lynch, viola; Melvin Kaplan, oboe). MORTON GOULD: *Derivations*, for Clarinet and Band (Benny Goodman, clarinet; Morton Gould conducting) (Premiere).

Music in Our Time has become a vital force in the musical life of New York and in the careers of American composers, but this concert would not lead one to think so. The one challenging piece on the program was the *Ives Sonata*, but it was played in a reticent manner by Mr. Pollikoff.

Neither of the two premieres offered anything to get excited over. Mr. Wyner's *Passover Offering* made some attractive sounds, but there was nothing to focus on and the piece seemed to have no formal coherency. Mr. Wyner kept his instruments busy, but he was dealing with a tricky combination and too often the trombone dominated the ensemble.

Morton Gould's *Derivations* (*Rag*, *Contrapuntal Blues*, *Ride-Out*) were slick and professional but made some incredibly dated jazz sounds. In the *Contrapuntal Blues* one was aware every minute of Mr. Gould's mind ticking canonically away. He had the good fortune to have Benny Goodman to play, but only in the *Ride-Out* did Mr. Goodman have some music he could sink his teeth into.

Hugh Aitken's *Cantata No. 3*, from a poem by Willis Barnstone, was more notable for the fine musicianship and singing of Charles Bressler than for the score. The piece is a delicate miniature—attractive, easy to hear, but easy to forget.

—John Ardoin

Oberlin College Choir

Town Hall, April 8, 2:15.—Oberlin College Choir, Robert Fountain, conductor. BYRD: *Sing joyfully unto God*. VULPIUS: *Ascendente Jesu in navigulam*. VICTORIA: *Vere languores*. BACH: *Cantata No. 190* (*Singet dem Herrn ein neues Lied*). BRAHMS: *Wherefore is light given to him that is cast down in woe?* BRITTEN: *The Three Kings* (from *A Boy Was Born*). LUDWIG LENEL: *Christ is risen*. MENDELSSOHN: *Die Primel*. SCHUBERT: *Liebe*. BRAHMS: *Altes Lied*. MENDELSSOHN: *Die Nachtigall*. SPIRITUALS: *Daniel, Servant of the Lord* (arr. U.S. Moore); *Calvary* (arr. Robert Shaw); *Ain't That Good News* (arr. W. L. Dawson). STRAVINSKY: *Les Noces* (Edward Mattas, Richard Murphy, Wilbur Price and Joseph Schwartz, pianos; Kirsten Falke and Ellen Cooke, sopranos; Martha Scholfield, mezzo-soprano; James Miller and James Fankhauser, tenors; Harrison Bryant, Ludlow Hallman and Richard Sprigg, basses; John Moore, timpani; Robert Ayars, Ronald Cornman, Paula Culp, David Goldfrank, Joan Groom and Peter Rothman, percussion).

The Oberlin College Choir displayed enthusiasm, stamina and impressive musicianship in its fifth Town Hall appearance. The program was splendid both in quality and scope. Except for the *Bach* (accompanied by a student ensemble of trumpets, oboes, timpani,

strings and continuo) and the Stravinsky, the music was sung *a cappella*, demonstrating the choir's indisputably fine intonation.

The Bach cantata was performed with good sense of style, and the instrumental consort more than met the demands of the work. But Bach's dramatic juxtaposition of full chorus and solos (in this case for alto, tenor and bass) was ignored; full sections were used throughout.

For *Les Noces* the choir changed their academic gowns for peasant blouses, skirts, and, for the men, fancy vests. The performance was appropriately lusty, though sometimes at the sacrifice of precision. All the soloists were excellent, as was the instrumental group of faculty members and students.

—Michael Brozen

Daniel Ericourt Pianist

Town Hall, March 29. — DEBUSSY: Preludes, Books I and II.

To hear Daniel Ericourt play all 24 Debussy Preludes in sequence, without a break except for intermission, was an enlightening experience. Although Mr. Ericourt has long enjoyed an enviable reputation as a Debussy interpreter, to sustain interest throughout an evening devoted to the Preludes alone is a feat few could manage as successfully as he.

As a boy prodigy, Mr. Ericourt knew the Debussy family intimately, and is a qualified exponent of this music. Even at its most shimmering, and with all its marvelous pedal effects, every strand of the music was set forth with the utmost clarity. Having at his command one of the newer, more mellow Baldwin, Mr. Ericourt's tone was ravishing



Daniel Ericourt

at all dynamic levels and there was a constant play of shadow and light. He is a master pianist and a Debussy interpreter second to none.

—Rafael Kammerer

Stewart Gordon Pianist

Town Hall, April 8, 5:30. (Debut)—MOZART: Sonata in B flat major, K. 570. SCHUMANN: Sonata in F sharp minor, Op. 11. DEBUSSY: Preludes, Book II.

The glowing reports reaching this corner of a rising new pianistic star in the person of Stewart Gordon were confirmed in this debut recital. The kind of piano playing he offered in this recital is strictly for the connoisseur.

Though his playing may have lacked something in excitement, this was more than made up for in its attention to tonal and musical values. At this stage of the game, he is still a bit too self-effacing. In its exquisite polishing of details, on the other hand, Mr. Gordon's playing was well-nigh perfection.

His Mozart—kept within a small dynamic range and played entirely without pedal except for a few bars in the Andante—was a marvel of precision and control. Few pianists can hold their listeners' attention, as Mr. Gordon did, throughout the long, rambling Schumann Sonata.

Having been a pupil of the late Walter Gieseking, Mr. Gordon's Debussy reflected the influence of that master. The young pianist achieved some notably delicate tonal tints. Much of Mr. Gordon's playing throughout the program reminded me of Gieseking—not the Gieseking of later years when he had broadened his tonal palette, but the Gieseking of the early years here when he was often, unjustly, I think, accused of being a miniaturist.

Mr. Gordon is decidedly a young pianist to be reckoned with.

—Rafael Kammerer

Russell Oberlin . . . Countertenor

Kaufmann Auditorium, April 12.—ST. GODRIC: *The Visionary Hymns*. PURCELL: *Music for a While*; *I Love and I Must*; *Evening Hymn*; *Turn then thine Eyes*; *Fairest Isle*; *Hark, the Echoing Air*. DOMENICO SCARLATTI: Sonatas in E major, K. 377 and A major, K. 345. HANDEL: *Siete rose Rugiadose*. ALESSANDRO SCARLATTI: *Pensieri*. WOLF: *Auch kleine Dinge*; *Auf ein altes Bild*; *Ach, im Maien war's*; *Nun wandre, Maria*; *Verschwiegene Liebe*. SCHUMANN: *Sängers Trost*; *Dein Angesicht*; *Meine Rose*; *Ihre Stimme*. Douglass Williams, harpsichord and piano.

This was Mr. Oberlin's first local appearance as a singer of German Lieder, and the occasion was one for rejoicing and anticipation. He had chosen, on the whole, a group of songs well suited to his special gifts: gentle and modest pieces about nature and love, simple, warmhearted, and, incidentally, refreshingly off the beaten track. The special accents of tenderness in *Nun wandre, Maria* seemed, however, a bit beyond his grasp at the moment.

I think Mr. Oberlin has a fine future as a Lieder singer; there is a whole repertory of Schubert songs, for example, written for a high tenor that he would do well to investigate. I

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Russell Oberlin

would judge that his performance of *Die schöne Müllerin*, with more ease in the language, could be something to treasure. His one problem at the moment, aside from a little linguistic diffidence, is in the production of substantial volume at the lower end of the range without resorting to a dry and unmusical *parlando*. With the acquisition of greater confidence there will be no limit to his horizons in this hardly overcrowded field.

Earlier in the program, Mr. Oberlin sang with ravishing beauty and immensely appealing style the sort of repertory in which he has no peer on this side of the ocean. Of particular interest were the 12th-century English hymns, beautifully shaped unaccompanied lines of simple majesty. The Purcell songs, so often brutalized by concert singers with no great love for the period, emerged on this occasion as wonderfully rich conceits of language and line, colored with a harmonic sense that has lost none of its vitality across the centuries. I found the Italian pieces somewhat more workaday, but this is no reflection on the way they were sung.

Mr. Williams' contribution to the evening was, on the whole, commendable, although more so at the harpsichord than at the piano. On his own, he performed the two Scarlatti Sonatas with skill and taste, on an instrument of extraordinarily lovely tone.

—Alan Rich

Martha Schlamme . . Folk Singer

Kaufmann Concert Hall, April 15—Folksongs from Israel, Spain, Ireland, Germany, Italy; Songs about children; Three Bourrées from *Songs of the Auvergne*; The Cruel Wars, Tanya Gould, piano; Maurice Bialkin, cello; Leonard Portnoy, oboe, clarinet, flute; Jerry Silverman, guitar.

With great personal charm and the ability to move from one type of song to another without any musically jarring effects, Miss Schlamme presented a program which was imaginatively

planned and projected. The audience received all her performances with an enthusiasm any singer might well envy. Miss Schlamme is one of those very wise soloists who know what their limitations are and prudently work within the framework of these limitations. If one criticism could be leveled, it would simply be that there were moments when one would have wished for more abandon and relaxation, particularly in some of the Spanish songs.

Miss Schlamme was most impressive in the first half of her concert, in which she displayed the wide range of her repertoire and talents. The humor of the song about an Irishman describing the sights and sounds of London in a letter to his beloved, and the Yiddish song about the Aunt who comes to a wedding uninvited, were performed with a rare combination of wit and tenderness.

Much praise should go to the instrumentalists who aided Miss Schlamme with careful and tasteful performances. Without their excellent support much of the best qualities of this concert would have been lost.—Richard Lewis

Music in Our Time

Kaufmann Auditorium, April 16—EZRA SIMS: Sonata Concertante (1959) (Joseph Schor and Alan Ohms, violins; Lamarre Alsop and Jack Glick, violas; Joseph Tekula and Evalyn Steinbock, cellos; David Walter, bass; Judith Martin, oboe. Ralph Shapey conducting.) (Premiere). VIRGIL THOMPSON: Four Songs on Poems of Campon (1951) (Betty Allen, mezzo-soprano; Kelly Wyatt, piano). SEYMOUR SHIFRIN: Phantasy for Piano (1950) (Nathan Schwartz, piano) (New York Premiere). MORTON FELDMAN: *Durations* (1960) (Max Pollikoff, violin; Martin Orenstein, alto flute; Mr. Tekula, cello; Mr. Feldman, piano). (Premiere). LESTER TRIMBLE: Concerto for Winds and Strings (1954) (Members of the Gramercy Chamber Ensemble, Alvin Brehm conducting.) (Premiere).

Berkeley, California, is known for its climate, scenery, Nobel scientists and an extraordinary colony of young musicians. Two of the latter, the composer Seymour Shifrin and the pianist Nathan Schwartz, provided most of the ennoblement in this penultimate concert of Mr. Pollikoff's aggressively uneven series. Shifrin's piece is a strong and moody four-movement work, atonal in its leanings, almost unbearably intense in what it has to say. More music by this gifted former New Yorker would certainly be welcome here; his extraordinary skills can be sampled in one recorded work, a more lighthearted Serenade. Mr. Schwartz brought to its performance a marvelous sense of detail and a powerful and all-embracing technique. He too should show us more of his gifts someday soon.

Mr. Sims' piece is full of trickery, in its exploitation of strange sounds (including quarter tones), and in the fact that it can also be broken apart into two independent quartets which can be heard separately or simultaneously. Beyond that, however, it seemed rather inconclusive, and reminded me of nothing so much as wisps of a Bloch Quartet surfacing from a morass of sound created by playing a Bartok piece backward on a wobbly phonograph.

Mr. Feldman's tenuous piece is simply beyond my concern, although the

sounds themselves are rather pretty—something like Webern at half-speed. His gimmick here (there always is one, with Feldman) is to indicate the exact pitches of notes, but only approximate durations, with each player coming in, presumably, whenever the previous one gives up. Everything is very soft, very meager, and the only impression that endures is that the work's title is its own worst enemy.

The Trimble work, on the other hand, is a sturdy and attractive piece by a composer unafraid to tread where others have, and who is able to marshal basically conservative elements into a new and fresh-sounding language. His kind of expression needs neither gimmick nor justification, and I have the feeling that his music will endure. The Concerto represents American neoclassicism at its best, and brings up the question of why this rich vein is so seldom mined these days.

Performances, musically at least, were dedicated and proficient. But can nothing be done to get across to Mr. Pollikoff that his verbal performances, and the little he manages to elicit on stage from his composer-guests, is little short of embarrassing? —Alan Rich

Composers' Showcase

Museum of Modern Art, April 20—David Tudor, pianist and technician; Toshi Ichiyangi, pianist; Kenji Kobayashi, violinist; John Cage, technician. JOHN CAGE: 3'46.776" (1954) for Two Pianists and String-Player (New York Premiere of this version). *Cartridge Music* (American Premiere). Variations II, for Piano and Electronic Effects.

The time has passed when Mr. Cage's curious efforts on behalf of the Music can be ridiculed or dismissed. His influence on a whole generation of important young avant-garde composers is enormous; his works and philosophy seem, if anything, better known and respected abroad than here. Today he obtains grants and serious academic posts, and concerts such as this draw crowds in New York and Europe. He is, in short, to be reckoned with.

Here is what happened at this particular concert. The title of 3'46.776" refers either to duration in time or space (tape-length, for example). Two pianists at prepared pianos hit the keys, the strings and the case, blew whistles and rang bells. A violinist extracted notes, sweet and sour, from an instrument under his chin, took occasional swipes with his bow at a second instrument on a stool in front of him, and kicked a wastebasket. This was music largely written out and therefore planned, but indeterminate in not prescribing the method of preparing pianos, or giving definite instructions for use of noisemakers. In *Cartridge Music* there were two phonograph cartridges (of the old-fashioned variety, with set-screws for inserting needle), one strapped to a microphone stand, the other on a table. Performers, at will, inserted various things into the cartridge: feathers, a small paper parasol, a smaller American flag, and various kinds of springs, including a "slinky" toy. These were in turn tickled,

twitched and snapped at by two performers, making unbelievable sounds through the amplifying system.

In Variations II we had treatment of the piano as before, with certain sounds fed into the amplifier, and with howls and squeeps of various kinds produced from the amplifiers themselves (not via tape, merely through feedback and other kinds of oscillation). The sounds of the subway throughout the concert were highly appropriate.

Now Mr. Cage has gone far to produce a language of sound that is certainly *sui generis*. But I am plagued by the feeling that he has done so more out of insecurity than esthetic dictates. The three works on this program were each of considerable duration, and it never took very long to assimilate the actual sounds of each respective medium. And then? One finds himself, I strongly believe, listening with the same kind of ears he would use at a Philharmonic concert, for rhythmic vitality, form, shape, and progression of ideas.

To put it mildly, I found these elements totally lacking. Is it reactionary to expect, in a piece lasting 34 minutes and those odd seconds, that the music go from point A to point B, logically and excitingly? I am swept along in this way in a Gregorian Chant, a Bach Fugue, the Webern Symphony. In the very worst sense, the music of Cage is, for these ears, excruciatingly uneventful. This extremely basic consideration cannot be nullified by any musical defense, however belligerent. "My music is a process, not an object," says Mr. Cage. "I am interested in letting sounds be themselves instead of reflecting my ideas and feelings." Very well, Mr. Cage, but I fear very deeply that you have defined yourself right out of music.

—Alan Rich

Ethel Colt Soprano

Town Hall, April 21, 5:45—ADAM DE LA HALLE: *Puisque Robin l'ay a nom*. PURCELL: *Thus to a Ripe Consenting Maid* (from *The Old Bachelor*). PERGOLESI: *Ha un gusto da stordire* (from *Il Maestro di Musica*). MOZART: *Ach! Ihr Schwanen* (from *Apollo et Hyacinthus*). THOMAS DALIS: *Willow Song* (from *Otello*). NICOLAI: *Mistress Ford's aria* (from *The Merry Wives of Windsor*). VON SUPPE: *Hab Ich nur deine Liebe* (from *Boccaccio*). OFFENBACH: *Rondeau de la lettre* (from *La Vie Parisienne*). WOLF-FERRARI: *Voria, mi, Sposarme* (from *Il Campiello*). MESSAGER: *Chanson de Fortunio* (from *Fortunio*). MARK BUCCI: *A Little Bird* (from *The Adulterers*) (New York Premiere). COPLAND: *Once I thought* (from *The Tender Land*). BLITZSTEIN: *Birdie's aria* (from *Regina*). THOMPSON: *Will They Remember* (from *The Mother of Us All*). VILLA-LOBOS: *Food for Thought* (from *Magdalena*). LEE HOIBY: *Aria of the Nun* (from *Beatrice*). ROGERS: *Hello Young Lovers* (from *The King and I*). John Ranck, accompanist.

"Songs of the Theatre" was the title given to this recital by Miss Colt. Since her middle name is Barrymore, the theatre is a natural source for material, and she drew from it a very imaginative and stimulating program.

Her voice is not large and is somewhat limited in range, with a tendency to grow thin and flat at the top. But it is to Miss Colt's credit that she knows how to use her resources for maximum effect. For instance, she can suggest, quite successfully, the bravura effects

of Mistress Ford's aria without giving it the full note values; and in a Mozart aria with thick violin obbligato, she projected the spirit and mood of the music, although some other considerations were passed by.

Miss Colt, who attracted a large audience, was most successful in her final group, devoted to the contemporary American musical theatre. She introduced a simple, appealing song, *Little Bird*, by Mark Bucci, and made a triumph of Birdie's aria from Blitzstein's *Regina*. John Ranck was the excellent pianist, and David Sackson was violinist in the Mozart aria.

—Wriston Locklair

Zino Francescatti Violinist Brooks Smith Pianist

Rogers Auditorium, April 21—HANDEL: Sonata No. 1. BACH: Andante and Allegro, from Sonata in A minor for violin alone. SCHUBERT: Grande Fantaisie, Op. 159. STRAVINSKY: Duo Concertant. PAGANINI: *I Palpiti*.

A fine artist playing a group of intelligently chosen works made this recital pleausurably stimulating, and, at times, diverting.

The Handel was executed with urbanity, graciousness and taste, stylishly but without pedantry. The difficult Bach work, however, seemed to have a slightly inhibiting effect, technically. Despite this, Francescatti got beneath the surface of this music to emphasize its utter timelessness.

The Schubert *Fantaisie* suffered a rather vague performance after this, due perhaps to its totally different idiom: the transition from the tension and complexity of Bach to Schubert's relaxed limpidity is far too vast to be achieved with any comfort. This is a riant work, and the tendency to unbend with charm resulted in technical laxness instead of ease.

The second half of the program featured Stravinsky's lean, muscular and expansive Duo Concertant. This work contains pre-figurations of *Orpheus* and is composed with such perfect restraint that it gives the impression of purity rather than economy. Francescatti's performance realized its potentialities with unerring instinct.

Paganini's inconsequential but vastly enjoyable *Palpiti* was served as an aural dessert. It is a faded musical nosegay that must have given the female listeners of its time a bushel of *frissons*. It is the violinists equivalent of *The Dying Poet*, but far more tasteful. It is good amusing music and that is a rarity.

—Michael Sonino

Aristid von Wurtzler . . . Harpist

Town Hall, April 22, 3:00 (Debut)—HANDEL: Passacaglia. SAINT-SAENS: *Fantaisie*, Op. 95. KOMAROMI: *Memories of Debussy*. MIKLOS REKAI: Sonata per Arpa. GLINKA: Variations on a theme by Mozart. VON WURTZLER: *Rhapsodie Romantique*, Op. 7 (Premiere). BARTOK-VON WURTZLER: *For Children: Evening in the Country*. MARCEL TOURNIER: *Jazz Band*. SMETANA-TRENECK: *Moldau*.

Harpists in recital are always handicapped by a lack of suitable repertory, and Mr. von Wurtzler in his debut as soloist was no exception. It is very diffi-

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Harpist-Composer

cult to judge a performer in a program made up mostly of short, inconsequential pieces and transcriptions.

However, it is possible to say that Mr. von Wurtzler displayed technical ease and, where the music permitted, good musical sense.

Miklos Reka's sonata, written for Mr. von Wurtzler, had a dated, cinematic sound, and the harpist's own *Rhapsodie Romantique* was overly rhapsodic and romantic. The short Bartok transcriptions were the most compelling works on the program and received the most sensitive performances.

—Michael Brozen

Richard Cass Pianist

Judson Hall, April 24—SCARLATTI: Three Sonatas. FRANCK: Prelude, Choral and Fugue. MOZART: Andante for Clockwork Organ, K. 616. CHOPIN: Fantasy in F minor, Op. 49. DEBUSSY: *Reflets dans l'eau*; *La Sérénade interrompue*; *Soirée dans Grenade*; *L'Isle Joyeuse*. RAVEL: *Menuet*, *Forlane*, *Toccata* (from *Le Tombeau de Couperin*).

This was a concert of knowledgeable, substantial playing. Mr. Cass does not have the temperament to fire up the heavens (though he certainly has the facility), but neither is he a routine pianist. The Scarlatti and Mozart pieces showed him at his best. They were direct, songful and clean. He did not inflate the Franck piece to convincing dimensions, and the Chopin was a little too unyielding.

But the impressionistic pieces were just his meat. His suave manner and keen sense of color created the proper atmosphere for these shadow-and-light pieces. Judson Hall did not seem an appropriate place for a large work like the Chopin Fantasy. The room was too small and acoustically too "live" to be completely flattering to the pianist.

—John Ardoin

Carlos Montoya Guitarist

Town Hall, April 27 — *Alegrias*; *Zambrilla*; *Soleares*; *Tientos*; *Levante*; *Bulerias* No. 2; *Peteneras*; *Seguiriya Gitana*; *Zambra*; *Saeta*; *La Rosa*; *Farruca* No. 2; *Regiones De Espana*; *Granadinas*; *Zapateao*; *Verdiales*; *Jota Aragonesa*.

Although Mr. Montoya plays the flamenco guitar with as much skill and taste as anyone in the business, one kept questioning the validity of playing flamenco on the concert stage. The exciting toe and heel counterpoint and passionate melismatic melodic lines which make flamenco not only an aural experience but a visual one were lost; we saw only the solitary figure of Mr. Montoya strumming away under the unconvincing melodrama of a spotlight. It is to Mr. Montoya's credit, though, that despite this absence of singers and dancers he was able to conjure up many moments of brilliant music making.

Saeta was a very charming composition depicting a military band marching through the streets of Seville during Holy Week. Mr. Montoya imitated the drums and cornets with as much realism as one could ever hope for. This same type of craftsmanship was evident in Mr. Montoya's playing of *Zambra*, a piece heavily seasoned with Moorish scales and melodies and the

delicate sound of tambourines.

Whatever this excellent artist played, whether a tragic Flamenco song like *Peteneras* or a joyous one like *Verdiales*, there was little doubt that Mr. Montoya is one of the very finest Flamenco guitarists on the concert stage today. Perhaps in the near future Mr. Montoya will bring with him the added dimension of singers and dancers.

—Richard Lewis

Francois D'Albert . . . Violinist Herbert Ruff Pianist

Town Hall, April 29, 3:00—BACH: Sonata No. 2 in A major. BEETHOVEN: Sonata No. 5 in F major. HERBERT RUFF: Sonata in D major, 1951 (New York Premiere). VERACINI-CORTI: Largo. WIENIAWSKI-LISZNYAY: Alla Saltarella (New York Premiere). KAMINSKY: Recitative and Dance. PAGANINI-D'ALBERT: 24th Caprice (New York Premiere). D'ALBERT: Lullaby and Tarantelle from Violin Suite (New York Premiere). HUBAY: *Scenes de la Csarda* No. 5 Op. 33.

Francois D'Albert, president of Chicago Conservatory College since 1959, was last heard in Town Hall in 1958. He was born in Hungary, began playing in public at the age of six, and a program note says his appearances exceed 3,500.

He is a fine musician. His tone is rich and strong, his pitch secure. Mr. D'Albert plays—and composes—without affectation. His own pieces, in their New York premieres, are all harmonic and conservative in technique. His associate at the piano, Herbert Ruff, also contributed a new piece. His Sonata in D is not adventuresome in style or structure. It is a tranquil piece, lyric and somewhat meditative. But it is well put together.

The Beethoven and Bach sonatas were beautifully played by Mr. D'Albert, and the pieces based on gypsy airs were tossed off with aplomb.

—Wriston Locklair

Mary Judd Soprano

Town Hall, April 28, 5:45—MOZART: *Bella mia fiamma*, addio. SCHUBERT: *Der Hirt auf dem Felsen* (Jack Kreiselman, clarinet). DEBUSSY: *C'est l'estase*; *L'ombre des arbres*; *Chevaux de bois* (from *Ariettes Oubliées*). DUPARC: *Extase*; *Chanson Triste*. MAHLER: *Ich atme' einen linden Duft*; *Liebst du um Schönheit*; *Ich bin der Welt abhanden gekommen*. LEO BLECH: *Ein kleines Lied*. R. STRAUSS: *Frühling*. CHARLES NAGINSKY: *Night Song at Amalfi*. THEODORE CHANLER: *The Wind*. CELIUS DOUGHERTY: *Love in the Dictionary*; *A Minor Bird*. MENOTTI: *Laetitia's Aria* (from *The Old Maid and the Thief*). RICHARD WOITACH, accompanist.

Bouquets and more bouquets to Mary Judd, soprano, who, with Richard Woitach at the piano, gave a well-nigh perfect recital. She has the kind of voice that one would not mind listening to for hours on end, and possesses that rare gift of knowing how to take a song, explore its infinite possibilities and come up with exactly the right way of interpreting it. This, of course, requires certain gifts that have little to do with beautiful singing (though make no mistake about it, Miss Judd could not make an ugly sound if she wanted to); it has, rather, to do with an innate musical intelligence that can distinguish one style from another and can thus penetrate the essence of, say, Debussy or Duparc and come up with a quality so precise as to make any other interpretation seem foolhardy. Again, Schubert and Mahler took on dimensions that seemed altogether new and undiscovered.

Miss Judd does all this by virtue of a faultless technique, a remarkable ability to color a phrase and a marvelous way of sustaining the mood of any piece she chooses to sing. Couple these virtues with uncommon poise and beauty and you have before you an artist who permits an audience to become completely involved in a superb song recital.

—John Gruen

(Continued on page 67)



Charles A. Suzek

Francois D'Albert and Rudolph Ganz at a recent concert in Chicago.



Enrico Di Giuseppe and Joan Sena in *The Saint of Bleeker Street*

Michelangelo Durazzo

OPERA IN NEW YORK

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The Saint of Bleeker Street

April 29.—Joan Sena (Annina), Enrico Di Giuseppe (Michele), Nonnine Arrasmith (Desideria), Daniel Ferro (Don Marco), Ann Glisci (Carmela), Anna Carnevale (Assunta), Marianna Doro (Maria Corona), Anthony Palmeri (Salvatore), John McLean (A Young Man), Caroline Roush (A Young Woman), Fidel Roman (1st Guest), Robert Paul (2nd Guest), Joyce Withrow (A Woman), Claude Garbarino (Her Idiot Son), Alexis Di Tullio (Concertina), Mary Ausman (A Nun), Frank McGill (A Priest), Vincent La Selva, conductor, Lawrence Florio, stage director, Shelley Bartolini, set design and execution.

There are few people more deserving of plaudits than Vincent La Selva and his gifted members of the Xavier Symphony Society. These young musicians, since 1957, have done 25 opera productions and 50 symphony concerts all of which were entirely free to the public. Perhaps this would not be so remarkable if it were not for the extraordinary caliber of their work. The sense of professionalism and the high standards of this group have made them one of the bright lights on the New York music scene. No one receives a cent for his work; devotion to music and the need

for experience have their own rewards.

This production of Gian Carlo Menotti's *Saint of Bleeker Street* garnered new laurels for these musicians. They gave more than just a professional and polished performance. They imbued the opera with those elusive qualities of heart and soul which caused the piece to flame into life with shattering realism. This opera is a slice of contemporary life which they evidently found easy to associate themselves with. More than once, throughout the evening, the singers seemed to be living their roles, rather than acting them.

Gabriella Ruggiero, who had sung Annina on Broadway, was to have sung the role on this occasion, but illness forced her to relinquish the part to her alternate, Joan Sena. Miss Sena looked and moved the way one imagined Annina might. There was a touching mixture of fervent spiritualism and an earthy peasant quality about her. Her voice was most lovely on top and the poignancy of her singing more than offset her less attractive middle voice.

Enrico di Giuseppe, as Michele, was the other dominant figure in this drama of spiritual and sensual love. His handsome voice, easy stage presence, and Italian features were just right for the role. In the smaller parts, Ann Glisci, as Carmela, and Nonnine Arrasmith, as Desideria, were excellent.

Mr. La Selva guided his orchestra through the tricky score with sureness and ease. The players must have a huge amount of awe, respect, and perhaps fear, to play for him the way they did.

The stage at Xavier Theatre is very small but Lawrence Florio and Shelley Bartolini used this to their advantage to heighten the drama. The playing area for the first scene was about the actual size of a cold-water flat in the Village, and Mr. Bartolini's set looked as if it had been literally lifted from such a flat and transported to the stage. The same was true of the café and subway scenes. Only the second scene of Act I showed the limitations of the stage.

Mr. Menotti was present to receive a warm ovation from the audience.

Mr. La Selva has uniquely solved the problem of where a young conductor can get experience. His answer was simple and almost elemental: find your own orchestra. In the five years since he organized the society he has also found a loyal and devoted public.

—John Ardoin

NEW YORK CITY OPERA

Julius Rudel Leads Show Boat Revival

Opening night, April 12.—William Coppola (Pete and Jake), Scott Moore (Windy McLain), Carol Brice (Queenie), Joe E. Brown (Cap'n Andy), Isabella Hoopes (Parthy Ann Hawks), Jane Kean (Ellie), Richard France (Frank), Anita Darian (Julie), Herbert Fields (Steve), Robert Rounseville (Gaylord Ravenal), John J. Martin (Ike Vallon), Jo Sullivan (Magnolia and Kim in her 20s), Andrew Frierson (Joe), J. Patrick Carter (Rubberface), Norman A. Grogan (Backwoodsman), Feodore Tedick (Jeb and Headwaiter), Carmen Lindsay (Miss Parkington), Henry Lawrence (Barkers and Jim), Jack Rains (Old Sport), Alyce Kebb (Ethel), Claire Waring (Landlady), John Smith (Al), Sherry McCutcheon (Mazie), John Cooke (Pianist), Ned Wright (Charley), Miriam Lawrence (Mother Superior), Bridget Knapp (Kim as a child), Helen Guile (Dottie), Mara Wirt (Dolly), and Sarah Floyd (Old Lady). Conducted by Julius Rudel. Staged by Dania Krupka. Scenery and Lighting by Howard Bay. Costumes by Stanley Simmons. Choreography by Arthur Partington.

Jerome Kern's timeless *Show Boat* was back in New York for two weeks in a brilliant revival by Jean Dalmryple's New York City Center Light Opera Company. Everything about the production was of the highest order—the resourceful staging of Dania Krupka, the effective and economical sets of Howard Bay, the splashy costumes of Stanley Simmons, and the lively choreography of Arthur Partington.

Leading the cast was Joe E. Brown, re-creating his role of Cap'n Andy from the film version. This polished veteran barely looked or acted his 60-odd years. His performance was always a smooth, sure one. Jo Sullivan and Robert Rounseville were a handsome pair of young lovers, and were vocally ideal. Jane Kean was not always brassy enough as Ellie, especially in *Life Upon the Wicked Stage*, but she made the character enough of a tart to bring the role off.

Arthur Frierson stole the vocal honors with his lush emotional rendition of *Ol' Man River*. In Anita Darian's Julie, I missed that bittersweet quality

one needs for *Bill*. She has too much voice to give it the torch treatment it needs. Carol Brice was an appropriately loudmouthed and sassy Queenie and the remainder of the cast did themselves and the production honor.

This was an auspicious beginning for the company's spring season.

—John Ardoin

South Pacific

Opening Night, April 26.—Vivian Hernandez (Ngana), Delfino De Arco (Jerome), Virai Amosin (Henry), Allyn Ann McLerie (Nellie Forbush), William Chapman (Emile DeBeque), Rosetta Le Noire (Bloody Mary), Mimi Williams (Bloody Mary's Assistant), Jim McMillan (Abner), Jeff Harris (Stewpot), Dort Clark (Luther Billis), Art Ostrin (Professor), Stanley Grover (Lt. Cable), Edmund Baylies (Capt. Brackett), Wesley Addy (Cmdr. Harbison), Kenny Adams (Yeoman Quale), Daniel P. Hannafin (Sgt. Johnson), Don Becker (Cpl. West), Jim Conner (Seabee Wise), Saran Wallach (Sgt. Cortez), Robert Lenn (Seaman O'Brien), John Aman (Radio Operator McCaffery), Thomas Edwards (Cpl. Steeves), Richard Nieves (Sgt. Fascinato), Ralph Vucci (Seaman Hayes), Barbara Saxby (Lt. Genevieve Marshall), Maggie Worth (Dinah Murphy), Betty Jane Schwering (Janet MacGregor), Penny Fuller (Cora MacRae), Francesca Bell (Bessie Noonan), Miriam Lawrence (Pamela Whitmore), Sybil Scottford (Sue Yaeger), Karen Styne (Lisa Minelli), Coco Ramirez (Liat), Don Corby (Lt. Adams), Caspar Roos (Shore Patrol Officer), Julius Rudel conducting.

City Center has done it again! This high-gloss and smooth revival of *South Pacific* was on the same top level set by the season's opener — *Show Boat*. Jean Dalrymple has assembled a fine cast—outstanding, in the case of William Chapman. Mr. Chapman is no roadshow imitation of Charles Boyer as the planter, Emile de Beque. His characterization is wholly Gallic, sympathetic and intelligently conceived.

The rest of the cast, though not as ideal for their parts as Mr. Chapman, were, however, never a letdown or merely adequate. Allyn Ann McLerie's Nellie Forbush, though small-voiced, was buoyant and impish. She was especially charming in *Honey Bun*. Rosetta Le Noire was potentially a memorable Bloody Mary but there was too often in her performance a static quality which caused the action to sag. Stanley Glover and Dort Clark were the excellent Joseph Cable and Luther Billis.

Julius Rudel has a fine feeling for musical comedy scores and how to sell them. It is a rare and valuable man indeed who can preside in City Center's pit over *Oedipus Rex*, *Rosenkavalier*, *The Pirates of Penzance* and *South Pacific* with equal ease. This revival was directed by John Fearnley and the adaptations of Jo Mielziner's original set designs were by Paul Morrison.

—John Ardoin

HUNTER COLLEGE

Esther

Hunter College Playhouse, April 27.—Music by Jan Meyerowitz. Libretto by Langston Hughes. (New York Premiere). Carol Bayard (Esther), Armand McLane (Ahasverus), George Shirley (Mordecai), Stan Porter (Haman), Marlene Kleinman (Zareh), Frank Del Campo (Ari-datha), Joanna Simon (Vashti), Gerard Russak, David Berk and Casimir Ganski (Hebrew Sages), Ronald Klinzing and Richmond Mitchell (Guards), Lawrence Shadur (Chamberlain), Charles Grey (Public Crier). Production by the Hunter College Opera Workshop. Directed by Rose Landver. Settings by Eldon Elder. Costumes by Margareta Maganini. William Tarrasch conducting.

Jan Meyerowitz' opera, composed in 1957 for a Fromm Foundation commission at the University of Illinois, has also been performed in Boston. It took its own time about arriving in New York, but received handsome treatment when it finally got here. Many larger companies would do well to study what a few simple and imaginative props can accomplish on a small stage to aid the drama rather than to engulf it. From a visual standpoint the production was stunning, and there were few moments when the same didn't hold true for the sound as well.

Carol Bayard is a fine and lovely artist with admirable command of movement and of appropriate vocal color. George Shirley has a marvelous, ringing tenor which occasionally threatened to burst the walls of the tiny Playhouse, but will certainly sound fine in the Metropolitan when he makes his debut there next season. Armand McLane was left somewhat behind histrionically, but his voice, too, had quality and dramatic power. William Tarrasch shepherded his student orchestra through the complexities of the score with a sure hand, though the orchestra's sound was out of size for the hall.

From here on the report becomes, alas, gloomier. I do not deny Mr. Meyerowitz his right to identify stylistically with the past, if this is the language that pleases him. He is a shrewd man of the theatre, and evidently keeps voluminous notebooks of good effects from the works of his operatic forebears, most notably the Puccini of *Turandot*, the more flamboyant pages from *Boris*, a snatch of *Pelleas and Lohengrin*. Well and good; others before him have excelled more as borrowers than creators: Puccini himself was not above such tricks. What is little short of appalling in this work, however, is the way the music emerges as a series of gestures and obeisances with no semblance of melodic profile. The opera is basically a series of set pieces in the time-honored manner of Donizetti and early Verdi, and some of them contain the sort of writing that can bring down the house; not once, however, is it possible to recollect a real musical shape in what has gone immediately before.

"Serviceable" is the best word for Mr. Hughes's libretto, although some of the language is so stilted that it resembles the kind of English translation found in those 1890s vocal scores of Verdi. Dramatically there are many weak moments that rather startled me; at the climax, for example, when Esther reveals to the King that she is of the race marked for extermination, there is certainly a fine opportunity for a rip-roaring ensemble. Instead, the king exits without a word and the scene dissolves into a weak interchange between Esther and Haman.

What has eventuated from the collaboration of Messrs. Meyerowitz and Hughes—a collaboration which once bore far more appetizing fruit in *The Barrier*—is a twilight-zone sort of piece, rather embarrassingly simple-minded if

taken seriously as opera, but quite acceptable as a possible piece for television. Although it can hardly be said to advance the cause of American opera, it at least comes off as a heartfelt tribute to bygone times.

—Alan Rich

MANHATTAN SCHOOL

Così Fan Tutte

Hubbard Auditorium, April 20.—Johanna Meier (Fiordiligi), Marilyn Turner (Dorabella), Nolan Van Way (Guglielmo), John Brownlee (Don Alfonso), Stanley Kolik (Ferrando), Angelica Lozada (Despina). Emerson Buckley conducting.

This delightfully spirited performance owed much to John Brownlee, who was responsible for the staging, the production in general, and the re-creation of a role with which he has long been associated.

The other performers as well were enthusiastic singers and actors, and the Ruth and Thomas Martin translation was at all times intelligible.

The small-ish stage was well used, and the costumes, particularly Guglielmo's and Ferrando's disguises, were a treat. Despite the minor flaws inevitable in a production of this kind, most of which originated in the pit, it was a thoroughly enjoyable evening.

—Michael Brozen

ORCHESTRAS IN NEW YORK

Contemporary Music Society

Caspar Auditorium, March 23.—Boston Percussion Ensemble with String Orchestra, Harold Farberman conducting. Corinne Curry and Dolores Baldyga, sopranos; Ralph Gomberg, oboe; Luise Vosgerchian, piano; John Perras, flute; Ralph Pottle, horn. FARBERMAN: *Greek Scene* (1958) for Soprano and Percussion; *Concerto for Oboe, Strings and Percussion* (1959-60); *Progressions* (1960-61) for Flute and Percussion; *Evolution* (1954) for Soprano, Horn and Percussion. CARTER: *Elegy for String Orchestra* (1943). Ives: *The Children's Hour* (1901); *General Booth Enters Heaven* (1914).

Mr. Farberman's apparent discontent with his principal niche in life—that of constructing and conducting intriguing percussion pieces to delight the hi-fi record fan—seems constantly to betray him. I find little to stimulate the interest in his striving toward a more "serious" mode of expression. His trickery is entertaining, and the best moment in the four pieces on this concert was a fine humorous exchange with oboe, marimba and plucked doublebass that formed the scherzo of his *Concerto*. Otherwise, the works seemed a collection of pages from the diary of an exceptionally alert orchestral musician who has listened hard to other people's music over the years and kept copious notes. His attempts to create drama and shape tend to be embarrassing, and his scoring (as, for example, in the relation of oboe to strings in the *Concerto*) is rather awkward. Worst of all, I fail to discern in these works anything resembling a genuine rhythmic sense, beyond the sort of elemental things that inevitably arise from mit-

tiesome use of percussion.

These works were most clearly betrayed by the older music on the program (the two exceptionally well-made songs of Ives), and by Carter's haunting brief movement for strings. The latter was extremely well conducted, and Miss Curry sang the two songs with rather limited vocal resources but with considerable imagination.

—Alan Rich

Handel's Esther Performed At Last

Town Hall, April 12—*HANDEL: Esther*. Conducted by Johannes Somary. Robert Eckert (Habdonah; 1st Israelite), Kenneth Smith (Haman), Robert Richards (Officer; 2nd Israelite), William McGrath (Mordecai; an Israelite), Adele Addison (Esther; an Israelite Woman), Georgia Davis (A Young Israelite), Blake Stern (Ahasuerus), Raymond Murrell (3rd Israelite), Craig Timberlake (4th Israelite). Robert Conant, Harpsichord.

Esther, described as "An Oratorio or Sacred Drama", is definitely a dramatic and stageworthy work. It was first performed in 1720. For a revival in 1732 Handel added more choruses and arias, improving the dramatic continuity. He also expanded the orchestra, adding bassoons, flutes and oboes, all in pairs, harp, harpsichord, theorbo and organ, and augmented strings.

This performance did not include the flutes, theorbo and organ. A smaller string section was used and the chorus numbered about 30. It was, nonetheless, full-scale and excellently prepared. The beauties of this work are legion; this is vintage Handel. Why it had to wait so long to be heard here is a mystery.

The choruses in *Esther* are full-blown Handel in the best "bowwow" tradition, with a final extended chorus guaranteed to lift you out of your seat. The arias are strung out like jewels. It would be hard to single any one as outstanding. *Tune Your Harps*, accompanied by pizzicato strings and oboe, is exquisite, while *Praise the Lord*, scored for harp and strings, is equally so. *Esther's Flatt'ring Tongue* is a thrilling vengeance aria, and Haman's *Turn Not, O Queen*, which precedes it, is very moving. The entire score is packed with dramatic fire.

The conductor, Johannes Somary, had assembled a superior group of instrumentalists and an equally fine chorus. Not for one moment did he allow any rough edges or sloppy entrances to mar the vitality of his work.

If the soloists lacked style, it was not Mr. Somary's fault; they all sang reasonably well, but there was no real unity. Adele Addison, of course, was an exception. She was meltingly effective, and Kenneth Smith maintained the level of excellence displayed by Miss Addison and the chorus and orchestra.

The program listed this as the first complete American hearing of this work, but this is open to question. The dramatic continuity was choppy and many of the arias seemed to have been shorn of their repeats and, in several cases, of their middle sections. But this was a fine undertaking, and performed far better than many other works of

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this kind given here in the past. Let us hope that Mr. Somary will give us more of the same. —Michael Sonino

Haitink Introduces Orthel Symphony

Carnegie Hall, April 15—Concertgebouw Orchestra of Amsterdam, Bernard Haitink conducting. MENDELSSOHN: Concert Overture, *The Hebrides*, Op. 26. BEETHOVEN: Symphony No. 8. WAGNER: Prelude and Final Scene (from *Tristan und Isolde*). LEON ORTHÉL: Symphony No. 2, *Piccola Sinfonia* (1938/40) (New York Premiere). RAVEL: *Daphnis and Chloe*, Suite No. 2.

"This is my orchestra," Mr. Haitink seemed to be saying, "and let me show you what it can do." What it did was to provide an evening of music-making that, from any conceivable standpoint, was spectacular: pianissimos so delicate and so perfectly in balance that they seemed more felt than heard; fortissimos so breath-taking that one was literally lifted from his seat, yet never raucous or out of control; tremolos so beautifully articulated that one could count every thirty-second note; contrapuntal textures so completely balanced that every line could be taken down by dictation. If there is another symphonic ensemble anywhere in the world that can surpass the virtuosity and tone of the Concertgebouw, these well-traveled ears have not made its acquaintance.

And yet, this was only the beginning. In choosing the 32-year-old Bernard Haitink to inherit the mantle of Mengelberg and van Beinum, the Concertgebouw management has gambled audaciously and won. To say that Haitink has come the full journey toward mastery of his art at this early age is manifestly unfair, but he has come far. He stands before his ensemble in full command; his gestures tend to be youthfully extravagant, but they produce. In his beautifully expressive left hand one can almost envision the sweep of sound as it comes from the orchestra; his beat is taut and clear. This is not showy, self-indulgent gesticulation; this is conducting in a truly musical grand manner.

The range of his sympathies is remarkable. Truth to tell, I found his Mendelssohn a little slack, rather fussy and over-shaded. The Beethoven, on the other hand, was marvelously conceived along somewhat classic lines, dry and clear and rhythmically alive. The Wagner seemed almost impossibly protracted at its beginning, but the conductor's intent soon became obvious as detail after detail fell naturally into a scheme of almost unbearably mounting tension. The little Orthel Symphony is not much of a piece, although written with the sounds of a great orchestra in mind; my impression was that if Holland could develop a full-scale film industry, such talents would find a more congenial outlet.

But it was, of all places, in the thrice-familiar Ravel fragments that Mr. Haitink scored his major triumph. Almost anyone can make wonderful sounds with this music; it remained for Mr. Haitink to unite these sounds to a genuine probing of the artistic substance of the score. In a sense, there was almost



John Ardoin

From left to right: Marius Flothuis, Eugen Jochum and Bernard Haitink during the Concertgebouw's recent visit

a dissection and laying-bare of the musical line here, and it really worked. In the very best sense, this was musicianship of the most selfless kind. Welcome, Bernard Haitink, to the inner circle. Long may you wave!

—Alan Rich

Jochum Makes New York Debut

Carnegie Hall, April 19—Concertgebouw Orchestra of Amsterdam, Eugen Jochum conducting. BEETHOVEN: Overture to *Egmont*, Op. 84. MARIUS FLOTHUIS: *Symphonic Music*, Op. 59 (New York Premiere). BRUCKNER: Symphony No. 4 (*Romantic*).

Eugen Jochum, one of the most influential and venerable conductors on the German musical scene, has made his New York debut at long last!

Mr. Jochum is of course closely associated in the public mind with Bruckner, and in the Concertgebouw he has found a responsive new vehicle for his very personal approach to that music. In the *Romantic Symphony* they re-created 65 minutes of sheer sonorous joy, with all the ethereal pianissimo and the splendid contouring which he commands.

Momentary fluffs and lapses in ensemble did not spoil the over-all tonal impression. I was sorry to hear Bruckner's most beautiful opening marred in the seventh bar by the solo horn's unavoidable slip. But the wonderful "hunting" Scherzo, whose language I believe to be about as nearly articulate as orchestral music can get, was never more grateful.

That personal approach of Mr. Jochum is also, to be sure, highly controversial in Brucknerian esthetics. He is one of the elder conductors who have taken with some difficulty to the "Original Versions" only recently brought to light. He conducts from the O.V., that is, but is recurrently moved to restore favorite timpani and other parts to which he is long acclimatized, spurious or not.

As for the many tempo changes inserted by Bruckner's contemporary editors and friends, he is most addicted to the speeding-up of climaxes and the slowing-down of transitions, in the more conventional romantic vein in which those contemporaries saw, perforce, the mystic, anachronistic Bruckner.

Mr. Jochum's post-romantic predilections were also apparent in his choice of the *Symphonic Music* by the prolific manager of the Concertgebouw, Marius Flothuis. This was in four connected sections, fast—slow—fast—slow, a device carried out with variable effect. The opening Allegro had all the verve and wit of Wolf's *Italian Serenade*, with intriguing harp sonorities and a fine melodic use of timpani, while the Adagio and the final Passacaglia tended to bog down in static Reger-ish harmonies. The applause, with the composer on-stage, must be described as polite in relation to the tumultuous ovation for the Bruckner.

—Jack Diether

Ormandy Conducts Belshazzar's Feast

Carnegie Hall, April 18—Philadelphia Orchestra, Eugene Ormandy, conductor. Walter Cassel, baritone. Rutgers University Choir. BRAHMS: Chorale-Prelude and Fugue for String Orchestra (Arr. by Daniel Gregory Mason); Symphony No. 1, Op. 68. WALTON: *Belshazzar's Feast*.

Every musician covered himself with glory at this final Philadelphia concert of the season. Eugene Ormandy lead his forces in a blazing performance which boldly underscored the highly theatrical nature of Walton's modern classic. His performance was downright operatic, and rightly so! *Belshazzar's Feast* is no chaste *Dream of Gerontius*, but a raucous, sensual piece of color and drama. Mr. Ormandy had no qualms about exaggerated choral attacks and big, lush, organ-like sounds.

The precision was miraculous, the transparency even more so. The heavy levels of texture were unfolded in dis-

tinct plateaus of sound which were ever audible.

Walter Cassel was an ideal narrator—one with a voice big enough to be pitted against the massive choral sound and yet with a beautiful feeling for words. The long unaccompanied sections of recitative have to be shaped by word color, and this Mr. Cassel did with sensitivity and understanding.

The Rutgers University Choir was a worthy companion of Mr. Cassel and the orchestra. Every word they sang was intelligible and their balance and ensemble were impeccable. It is wonderful to know that Columbia has recorded this performance.

Even if the Brahms First Symphony seemed a little lean, one could not help being impressed by Mr. Ormandy's translucent delivery of the work. Everything sounded, and the orchestra responded to its conductor with devotion and high spirits. —John Ardoin

Collegiate Chorale

Town Hall, April 20—PERSICETTI: *Mass for Mixed Voices* (Premiere). FOSS: *A Parable of Death*. MILHAUD: *Les Choéphores*. Collegiate Chorale and Orchestra, Mark Orton, conductor. Vera Zorina, narrator. Mallory Walker, tenor; Judith Keller, mezzo-soprano.

This was a highly satisfying concert. The Foss *Parable of Death*, a masterpiece of neoclassicism, was beautifully realized and the Milhaud *Choéphores* had presence and atmosphere, if not always precision.

The new Persicetti *Mass* is the composer's third endeavor in liturgical music. Within his given framework he retains his own personal style with honesty and inventiveness. There is a little too much texture (all four parts are going most of the time), and there seems a strong need for a bit more exploration of ranges. But it is, for the most part, a handsome piece and highly idiomatic. The composer must have been pleased with the Collegiate Chorale's devoted performance.

The *Parable of Death* was commissioned for Vera Zorina and she premiered it with the Louisville Symphony. It is obviously a score she cherishes, and she lavished on it all of the care and love of her unique art.

—John Ardoin

Pilgrim Fellowship Choir And Boston Youth Symphony

Carnegie Hall, April 23, 3:00—Pilgrim Fellowship Choir, Robley Lawson, director; Greater Boston Youth Symphony Orchestra, Marvin Rabin, director. RICHARD HILL, Jr., baritone. DANIEL KOBIALSKA, violinist. VERDI: *Stabat Mater*. PAUL STEG: *Passacaglia* (Premiere). SIBELIUS: Violin Concerto, first movement. WAGNER: Introduction to Act III, Dance of the Apprentices, Procession of the Mastersingers (from *Die Meistersinger*). ALESSANDRO SCARLATTI: *Exultate Deo*. QUIRINO GASPARI: *Adoramus Te*. GIOVANNI GABRIELLI: *Kyrie Eleison*. VOLCKMAR LEISRING: *O Fili et Filiae*. NORMAND LOCKWOOD: *Give me the splendid silent sun* (Premiere).

These two large groups of teenagers provided an afternoon concert of the highest order. The choir has its home base at the Congregational Church of Manhasset, N. Y., and the orchestra is sponsored by the Arts Center of Boston

University, with the cooperation of junior and senior high schools in Boston. Both are virtuoso ensembles.

The light and angelic quality of the choir showed to best advantage in the unaccompanied early Baroque group, which was sung with a particularly appropriate, almost vibrato-less tone. The choir's airiness was less felicitous in the Verdi and Lockwood pieces, but almost refreshing in contrast to the overloaded kind of choral sound one usually hears.

The first movement of the Sibelius Violin Concerto was admirably played by 17-year-old Daniel Kobialska and sensitively accompanied by the orchestra. It would have been preferable, however, to hear all of a shorter work rather than a single movement of a longer one.

The orchestra shone in the excerpts from *Die Meistersinger* and in Paul Steg's *Passacaglia*, which was written especially for this orchestra and given its premiere at this concert. The *Passacaglia* seemed, at first hearing, to be a well-constructed, if not particularly memorable, piece.

The other premiere, Normand Lockwood's *Give me the splendid silent sun*, for Baritone, Chorus and Orchestra, was a self-important setting of Whitman.

All the honors of the day belong to the young people and their mentors, Robley Lawson and Marvin Rabin.

—Michael Brozen

Honegger's Judith Sung By Dessoff Choirs

Carnegie Hall, May 3—BEETHOVEN: *Mass in C*. HONEGGER: *Judith*. Dessoff Choirs and Orchestra, Paul Boepple, conductor. Helen Boatwright, soprano; Betty Allen, contralto; Blake Stern, tenor; Robert Trehy, bass.

René Morax's play *Judith*, with incidental music by Arthur Honegger, was premiered in 1925 at the Théâtre du Jorat, a permanent folk theatre at Mézières, near Lausanne, Switzerland. Both the playwright and the composer felt that the impact of the work needed broader treatment, so they undertook a full-length opera which was premiered the following year in Monte Carlo. Though the opera is rarely heard, the original 13 pieces which constituted the incidental music for the first performance, with or without narrator, occasionally turn up as they did on this concert of the Dessoff Choirs.

It is difficult to understand why this work is not heard as frequently as *Jeanne d'Arc* or *Le Roi David*, for it has some of the best features of both—technical sureness and freshness. Though Honegger seems to have objected to the use of a narrator, it definitely brings more cohesion to the piece. But even taken as a string of related sections, *Judith* packs quite a punch. Honegger was a born writer for the theatre, a man with a blessed dramatic gift for conjuring a mood. The haunting night sounds, the battle cries, and the moments of exultation still have a telling affect upon an audience.

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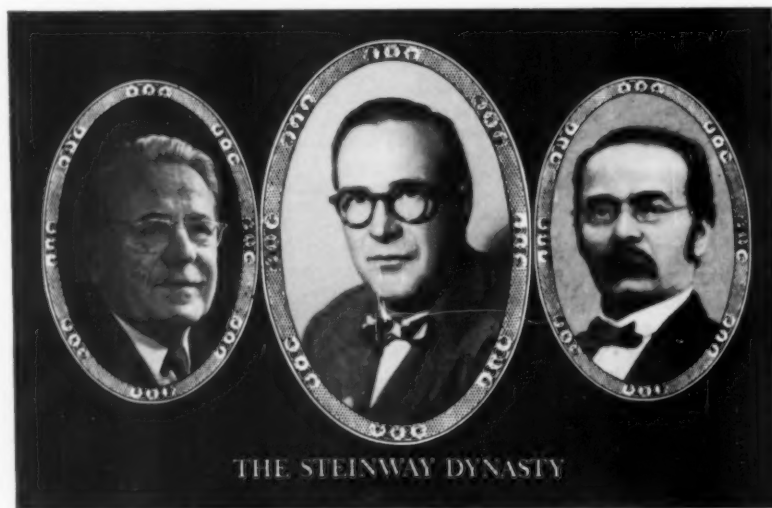
it still remains acute, especially in the retail services. According to John H. Steinway, part of the fault is due to the failure of the piano industry "to properly educate the public in the care and preservation of the piano."

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While the future is not likely to bring any revolutionary technical changes, say the Steinway brothers, a constantly improving sales record indicates that the piano is enjoying a world-wide renaissance of interest.



First piano built by Henry Engelhard Steinway, in 1836, as a spare-time project in the kitchen of his home in Seesen, Germany



Henry Z. Steinway (center), current president of Steinway & Sons; his father, the late Theodore E. Steinway (left), president from 1927 to 1955; and his grandfather, Henry Engelhard Steinway (right), who came to America in 1850 and founded the firm in 1853

(Continued from page 10)

Of course, Margaret Webster's Metropolitan production is ten years old, but even in its heyday it could hardly have matched Visconti's, and this season (and I saw it with two different casts) it had fallen into a state of stereotyped unreality of gesture and acting, not to mention scenic drabness. It seemed like an archaic resurrection of those operatic failings against which Bernard Shaw was thundering, in derision and anger, in the English *Star* some 80 years ago.

After the subtle, intelligent and stylish Gobbi, who remains deep within his part yet arrests attention merely by walking across the stage, the two Metropolitan Posas (Robert Merrill, Mario Sereni) were no more than mouthing puppets, acting like villains (though the character is sympathetic) and playing, like both tenors (Eugenio Fernandi, Franco Corelli) directly to the audience.

Don Carlo gave no indication of the weak neuroticism of the character, as Jon Vickers at Covent Garden and James Johnston at Sadler's Wells both managed to suggest. Franco Corelli's superbly sung performance had the romantic confidence and self-centered vigor of the traditional operatic hero, and he showed an almost complete lack of interest in the lady for whose love he was supposed to be in a state of distracted anguish.

Irene Dalis and Nell Rankin were vocally thrilling and had some dramatic impact as Eboli, but never suggested that *O don fatale* is the pathetic outpouring of a woman suffering remorse, not that of a jealous virago. But at least they were not flaccid, as most Verdi performances I have seen at the Metropolitan tend to be. Even Jerome Hines's King Philip, otherwise a sympathetic and seriously intelligent study, was not as illuminating and deep in sudden rage as Christoff's (and as one feels Hermann Uhde's Philip in Europe must be), but it was always the work of an interesting and maturing artist.

It was Uhde, as the Grand Inquisitor, who really delved into the dramatic essence of his role and in a superbly menacing entrance and scene vitalized the performance. Frail yet commanding, a white, living effigy in scarlet, he projected a splendid, unbombastic stage presence. His performance contained many subtle details, like the signs of extreme brittle-boned age as he over-carefully seated himself, and that moment of sheer imagination when the blind man reflected in his whole face and bearing the flash of his recognition of Charles V.

At such moments and with such an artist, the producer becomes unnecessary. But to lesser artists an imaginative director can suggest such effects, and if the singer is a good mimic something of the right impression will emerge. That is why a producer who understands acting—not just pictorial effect or balletic movement, as too many producers of drama and opera do these days—is so important in the re-

hearsing of a work.

Although I doubt that a production and performance as stereotyped and incoherent as the Metropolitan *Don Carlo* could get on the stage at Covent Garden, or most important German opera houses (for Germany with its State theatres has a strong dramatic tradition, and young singers are often able to gain acting experience not only in the opera repertoire but also in classical plays, as did Uhde at Bremen), it is certainly not representative of the Metropolitan as a whole, where the employment of such producers as Renner, Graf, Ebert, Brook and Guthrie, and designers such as Caspar Neher (whose sets are also used for the Covent Garden *Wozzeck*), Messel and Motley, put the opera house into the mainstream of European theatre production.

Graf's revision of *Parsifal*, though not notable, at least is simple and discreet and shows the influence of modern Bayreuth. (Few opera houses outside Germany, with its many rebuilt theatres of contemporary design, have the stage construction and equipment—or perhaps the daring—to reproduce Wieland Wagner's symbolism without compromise.) It is from Bayreuth that he adopts the device of having Gurnemanz and Parsifal journey to Montsalvat with only a swaying motion, standing side by side in the center of the stage. The effect is nullified by the overbright lighting of the Metropolitan, which gives no effect of a mysterious transportation, but instead, makes the actors look like strap-hangers on a subway.

This question of lighting can of course be of enormous importance in a production and transform or ruin an imaginative effect. At Bayreuth and Covent Garden sheer darkness is sometimes overdone, forgetting Wagner's own insistence that the living characters must appear through the actors' subtlety of expression. He was delighted with the intimacy of the Residenz Theatre at Munich, where *Tristan und Isolde* was first staged, for this reason, but aware of the conflicting demand of the orchestration for a larger house. The Bayreuth placing of the orchestra under the stage was his solution, which he envisaged as a necessity for opera throughout the world. ("The happenings are all of a delicate, intimate nature", he wrote to King Ludwig; "every quiver of the face, every movement of the eyes, must tell its tale...")

On the other hand, where weird or poetic effect is required, as in the lake scenes of *Wozzeck*, and some passages of *The Ring* or *Parsifal*, subtler gradations of lighting are essential to atmosphere, and here the lighting plot laid down by the producer can be of integral importance.

It is the producer's job to supervise wigs and make-up (though this seems too rarely done and one still sees theatrically artificial and outmoded wigs and make-up in opera. Artists of the caliber of Hotter, Gobbi and Uhde usually bring their own wigs and design their make-up as subtly and real-

istically as the greatest of stage actors). The extraordinary discrepancy of time in *Parsifal*, where Hines's Gurnemanz aged some 40 years from a too-youthful Act I to a Father Christmas with beard and wrinkles, while Uhde's young middle-aged Amfortas merely put on a discreetly realistic five years, would never have been passed by a strong-minded and competent producer.

Nevertheless, among a cast of front-rank singers the producer's task will always be made easier by one or two of genuine acting talent. His problem is not only the blatant singer-to-the-gallery, but the actor who has grasped the necessity of characterization without the full intelligence, experience or technical equipment to project it. Ham acting in opera is still the rule rather than the exception, partly, of course, because the music and flagrant action sometimes encourage it. And by critics as well as operagoers it is too often mistaken for the real thing.

The producer's problem is to restrain exaggerated histrionics and to deepen and reveal the subtler and quieter elements of interpretation. Uhde's Amfortas, like his Gunther, is one of the supreme illustrations of this restraint. The suffering and pain are implied in the pallid, gaunt-boned mask but with a minimum of emphasis and gesture, so that the only action of weary pain he allows himself—a slow drooping forward onto the altar, head on arms—is extraordinarily moving and revealing in its very serenity. How much acting can be expressed through the voice alone is also shown by the same artist, superlatively, as Kreon in a Salzburg recording of Carl Orff's *Antigone*: such contrasts of agony and delicate pathos hardly need vision to reinforce them.

The great artist knows when selflessly to give the stage to another, now the center of the action, and this too to some extent the good director can control. He will respond to other characters, and react in the background naturally, but unobtrusively. Callas' striking pose as Medea, her great cloak outstretched and her head enfolded in it, while another soprano sings an aria, is a marvelously dramatic picture. But it is the action of an egoistic artist, inevitably diverting attention from the other singer, and a flaw in a performance which otherwise miraculously shows the conflicting sides of Medea's character: the great Queen with a veneer of civilization, and the barbarian that leaps out unchecked immediately she is alone in her savage isolation.

Hardest of all for the director is the dramatic control of the chorus. The rigid military lines facing the conductor are outrageous by modern standards, but can still sometimes be seen. On the other hand, an unmusical director can create havoc by fuss and by ignoring the underlying line and rhythm of the music. Simplicity and variety are not easy to attain.

No producer today has solved the crowd problem so excitingly as has Zeffirelli, whose brilliant *Cavalleria* and *Pagliacci* manage to bring an entire

village to life on the stage, with fragments of character and action which merge into the score and act as background to (not overwhimper of) the drama played out by the principals. His film experience, of course, is a vital factor here.

His sense of character (as in his production of *Romeo and Juliet* at the Old Vic) is vivid and real, and failed only in early performances of Santuzza, where his conception of a black-clad, unglamorous girl was spoiled by Amy Shuard's propensity to overact as a tragedienne what is, after all, only the ordinary human scene of a girl fearing betrayal and seeking comfort from the mother of her lover. When a performance starts on this high note, what is left for the end, when the lover is actually dead, but stark madness? This shaping of a role is a major problem of acting, and many stage players spend their lives perfecting and tussling with it. Again, the producer's hand can control and help.

The trouble with choruses is that very few of their members are creative artists; if they were they would soon be in solo parts. They are units in a singing team, and too often show it. (The choral reactions to Amfortas' great outburst in the last act of *Parsifal* show not horror and regret at his demand for death, but painful indifference.) But Peter Brook in his production of the revolution scenes in *Boris Godunov* at Covent Garden achieved effects of sweeping impetus and ebullient character, mastering his crowd as Zeffirelli masters it; and Günther Rennert in *Nabucco* at the Metropolitan seemed to me to attempt, and largely achieve, such flexibility by dividing his chorus into groups, sometimes on different levels. Particularly beautiful was the Act III scene on the banks of the Euphrates, with the Hebrews etched against a luridly lit and darkling sky.

Nothing can replace good singing (and the Metropolitan has this in abundance); but singing without dramatic illumination is no longer enough. Our eyes and our intellect must be fed, and the opera is a great stage art only when this happens.

Orchestral Survey . . .

(Continued from page 13)

the births or deaths of 20 composers did little to affect the over-all programming, with the notable exception of Robert Schumann. The New York Philharmonic led the celebration of the 150th anniversary of Schumann's birth with a series entitled *Schumann and the Romantic Movement*. Elsewhere throughout the country, Schumann received enough performances to raise him to 10th place among the standard foreign composers.

Below is a list of the orchestras and their conductors surveyed for the 1960-61 orchestral season. The composers listed are the ones given the most performances, followed by the number of their works performed. (Composers

with only one performance are not listed.) The percentage of American music played by the orchestra is given in parentheses.

Orchestras Surveyed:

Atlanta Symphony, Henry Sopkin. 27 composers, 34 works. Beethoven—3; Berlioz, Brahms, Morton Gould, Ravel, Tchaikovsky—2 each. (27%)
 Baltimore Symphony, Peter Herman Adler. 19 composers, 34 works. Beethoven—9; Brahms, Prokofiev—3 each; Berlioz, Liszt, Mozart—2 each. (6%)
 Boston Symphony, Charles Munch. 41 composers, 77 works. Beethoven—7; Brahms, Mozart—5 each; Bach—4. (4%)
 Buffalo Philharmonic, Josef Krips. 29 composers, 46 works. Beethoven, Mozart—5 each; Brahms—4; Dvorak, Verdi—3 each. (13%)
 Chicago Symphony, Fritz Reiner. 47 composers, 112 works. Beethoven—14; Mozart—8; Strauss—7. (4%)
 Cincinnati Symphony, Max Rudolf. 50 composers, 74 works. Beethoven—9; Mozart—7; Strauss—4. (20%)
 Cleveland Orchestra, George Szell. 46 composers, 85 works. Mozart, Beethoven—8 each; Bach, Brahms—5 each; Haydn, J. Strauss, R. Strauss, Wagner—3 each. (8%)
 Dallas Symphony, Paul Kletzki. 30 composers, 45 works. Brahms—6; Beethoven, Berlioz, Mozart—3 each. (7%)
 Denver Symphony, Saul Caston. 46 composers, 76 works. Bach—12; Mozart, Handel—5 each; Beethoven, Wagner, Verdi—4 each. (13%)
 Detroit Symphony, Paul Paray. 42 composers, 71 works. Mozart—7; Wagner—6; Beethoven, Brahms, Bach—4 each. (4%)
 Duluth Symphony, Hermann Herz. 22 composers, 26 works. Beethoven—3; Mozart, Tchaikovsky—2 each. (4%)
 Fort Wayne Philharmonic, Igor Buketoff. 18 composers, 27 works. Mozart, Brahms, Handel—3 each; Tchaikovsky, Verdi—2 each. (0%)
 Hartford Symphony, Fritz Mahler. 27 composers, 29 works. Berlioz, Mozart—2 each. (4%)
 Honolulu Symphony, George Barati. 22 composers, 24 works. Beethoven, Mozart—2 each. (4%)
 Houston Symphony, Leopold Stokowski. 37 composers, 68 works. Wagner—7; Bach—5; Beethoven, Gluck, Haydn, Ravel, Sibelius, Strauss, Walton—3 each. (3%)
 Indianapolis Symphony, Izler Solomon. 36 composers, 45 works. Mozart—5; Beethoven—3; Handel, Rossini, Schumann—2 each. (13%)
 Kansas City Philharmonic, Hans Schwieger. 26 composers, 40 works. Beethoven—5; Brahms, Wagner—3 each. (4%)
 Los Angeles Philharmonic, Georg Solti. 38 composers, 57 works. Beethoven—9; Mozart—3. (9%)
 Louisville Orchestra, Robert Whitney. 22 composers, 26 works. Bach, Bee-

thoven, Brahms, Mahler—2 each. (18%)
 Minneapolis Symphony, Stanislaw Skrowaczewski. 40 composers, 65 works. Mozart—6; Beethoven—5; Schubert—4. (16%)
 Nashville Symphony, Willis Page. 21 composers, 22 works. Strauss—2. (9%)
 National Symphony, Howard Mitchell. 42 composers, 50 works. Beethoven, Brahms—3 each; Mendelssohn, Prokofiev, Mahler, Strauss—2 each. (13%)
 New Orleans Philharmonic, Alexander Hilsberg. 41 composers, 78 works. Bach—15; Mozart, Ravel—5 each; Copland—3. (10%)
 New York Philharmonic, Leonard Bernstein. 51 composers, 94 works. Beethoven—7; Mozart—7; Schumann—6. (13%)
 Oklahoma City Symphony, Guy Fraser Harrison. 32 composers, 46 works. Beethoven—4; Mozart, Brahms—3 each; Bach, Casella, Spenser Norton, Rachmaninoff, Sibelius, Tchaikovsky, Wagner—2 each. (18%)
 Philadelphia Orchestra, Eugene Ormandy. 51 composers, 106 works. Beethoven—10; Mozart—8; Wagner—7. (7%)
 Phoenix Symphony, Guy Taylor. 26 composers, 30 works. Mozart—3; Beethoven, Brahms—2 each. (17%)
 Pittsburgh Symphony, William Steinberg. 48 composers, 69 works. Brahms—5; Beethoven, Mozart, Haydn—4 each. (9%)
 Portland Symphony, Piero Bellugi. 47 works, 34 composers. Beethoven—6; Bach, Brahms, Mozart—3 each; Milhaud, Chopin—2 each. (4%)
 Rochester Philharmonic, Theodore Bloomfield. 35 composers, 47 works. Beethoven—5; Brahms, Mozart—4 each; Bloch, Strauss—2 each. (20%)
 St. Louis Symphony, Edouard van Remoortel. 31 composers, 68 works. Beethoven—13; Brahms—8; Haydn—5. (6%)
 San Antonio Symphony, Victor Alessandaro. 39 composers, 63 works. Strauss, Tchaikovsky—4; Beethoven, Brahms—3 each. (9%)
 San Francisco Symphony, Enrique Jorda. 49 composers, 75 works. Mozart—7; Beethoven—6; Bach, Berlioz, Schumann, Strauss—3 each. (5%)
 Seattle Symphony, Milton Katims. 32 composers, 41 works. Wagner—3; Brahms, Mozart, Rachmaninoff, Schumann, Strauss—2 each. (5%)
 Springfield (Ill.) Symphony, Harry Farbman. 15 composers, 15 works. (3%)
 Tulsa Symphony, Vladimir Golschmann. 35 composers, 48 works. Mozart—6; Beethoven, Berlioz, Falla, Mendelssohn, Prokofiev, Rossini, Tchaikovsky, Verdi—2 each. (0%)
 University of Miami Symphony, Fabien Sevitzky. 24 composers, 27 works. Bach, Brahms, Liszt—2 each (7%)
 Utah Symphony, Maurice Abravanel. 24 composers, 30 works. Beethoven, Mozart—3 each; Debussy, Tchaikovsky—2 each. (13%)

AMERICAN*



| FOREIGN (Standard)* | | |
|---------------------|----|-----|
| BEETHOVEN | 30 | 311 |
| MOZART | 64 | 248 |
| BRAHMS | 18 | 186 |
| Bach | 50 | 125 |
| Wagner | 16 | 121 |
| Strauss, Richard | 21 | 116 |
| Tchaikovsky | 15 | 90 |
| Ravel | 11 | 84 |
| Haydn | 24 | 82 |
| Schumann | 11 | 80 |

| | | |
|----------------|----|----|
| COPLAND | 12 | 33 |
| BARBER | 10 | 32 |
| CRESTON | 7 | 18 |
| SCHUMAN | 7 | 18 |
| Piston | 5 | 15 |
| Ives | 5 | 11 |
| Dello Joio | 3 | 10 |
| Foss | 3 | 10 |
| Diamond | 4 | 9 |
| Riegger | 3 | 9 |
| Chou Wen-Chung | 2 | 9 |
| Carter | 2 | 7 |
| Schuller | 2 | 7 |
| Gould, Morton | 3 | 6 |
| Mennin | 2 | 6 |
| Rorem | 2 | 6 |
| Weber | 1 | 6 |
| Hovhaness | 4 | 5 |
| MacDowell | 3 | 5 |
| Hanson | 2 | 4 |



| FOREIGN (Modern)* | | |
|-------------------|----|----|
| PROKOFIEFF | 15 | 74 |
| BARTOK | 11 | 49 |
| STRAVINSKY | 14 | 48 |
| Hindemith | 10 | 42 |
| Shostakovich | 5 | 30 |
| Milhaud | 7 | 25 |
| Schoenberg | 6 | 21 |
| Falla | 5 | 20 |
| Honegger | 8 | 15 |
| Walton | 5 | 14 |

*The first figure indicates the number of different works of the composer played by the 38 orchestras during their subscription series. The second figure indicates the total number of performances of the composer's works given by the 38 orchestras on their subscription series.

New American Works

(P) = Premiere; (AP) = American Premiere

Barati, George: *The Dragon and the Phoenix* (P) Honolulu, Jan. 15.

Barber, Samuel: *Toccata Festiva* (P) Philadelphia, Sept. 30; *Die Natali* (P) Boston, Dec. 22.

Blackwood, Easley: *Symphony No. 2* (P) Cleveland, Jan. 5.

Cowell, Henry: *Percussion Concerto* (P) Kansas City, Jan. 7.

Creston, Paul: *Violin Concerto No. 2* (P) Los Angeles, Dec. 15.

Cushing, Charles: *Cereus* (P) San Francisco, Jan. 4.

Floyd, Carlisle: *The Mystery: Symphonic Suite from Wuthering Heights* (P) San Antonio, Nov. 26.

Foss, Lukas: *Time Cycle* (P) New York, Oct. 20.

Giannini, Vittorio: *The Medead* (P) Atlanta, Oct. 20.

Helm, Everett: *String Symphony* (AP) San Francisco, May 10.

Hovhaness, Alan: *Symphony No. 11* (P) New Orleans, March 21.

Levy, Martin David: *Symphony No. 1* (P) Los Angeles, Dec. 15.

Macero, Teo: *Torsion in Space* (P) Kansas City, Feb. 4.

Peterson, Wayne: *Exaltation, Dithyramb, Caprice* (P) Minneapolis, Jan. 27.

Piston, Walter: *Violin Concerto* (P), Pittsburgh, Oct. 28; *Symphonic Prelude* (P) Cleveland, April 20; *Symphony No. 7* (P) Philadelphia, Feb. 10.

Ragland, Robert: *Elegy* (P) Nashville, Jan. 16.

Rochberg, George: *Time Span* (P) St. Louis, Oct. 22.

Rogers, Bernard: *Variations on a Song of Mussorgsky* (P) Rochester, Nov. 17.

Russo, William: *Variations on an American Theme* (P) Kansas, Feb. 4.

Schuman, William: *Symphony No. 7* (P) Boston, Oct. 21.

Shapero, Harold: *Partita in C* (P) Detroit, March 2.

Sheinfeld, David: *Etudes for Orchestra* (P) Pittsburgh, Nov. 18.

Tiomkin, Dimitri: *The Alamo* (P) San Antonio, Oct. 22.

Weber, Ben: *Piano Concerto* (P) New York Philharmonic, March 23.

Whitney, Robert: *Concertino* (P) New York Philharmonic, March 23.

Whitney, Robert: *Concertino* (P) Louisville, March 8.

Williams, Clifton: *Festival* (P) San Antonio, Oct. 22.

Other New Works

Berio, Luciano: *Nones* (AP) San Francisco, March 1.

Blacher, Boris: *Musica Giocosa* (AP) Kansas, Jan. 7.

Boulez, Pierre: *Improvisation sur Mallarmé No. 2* (AP) New York, March 16.

Bucchi, Valentino: *Suite from Mirandolina* (AP) Portland, Nov. 21.

Einem, Gottfried von: *Tanzrondo* (AP) San Francisco, Jan. 11.

Francaix, Jean: *L'orloge de Flore* (P) Philadelphia, March 31.

Galynin, Herman Hermanovitch: *Piano Concerto* (AP) San Francisco, Jan. 25.

Henze, Hans Werner: *Symphony No. 2* (AP) San Francisco, March 22; *Five Neapolitan Songs* (AP) Chicago, Nov. 24.

Hoeller, Karl: *Symphonische Fantasie* (AP) New Orleans, March 11.

Jolivet, André: *Symphony No. 2* (AP) Buffalo, Nov. 10.

Koetsier, Jan: *Symphony No. 3* (Revised Version (AP) Philadelphia, Jan. 13.

Kraft, Leo: *Variations for Orchestra* (P) Cincinnati, Dec. 1.

Labunski, Felix: *Symphonic Dialogues* (P) Kansas, Feb. 9.

Lacy, John Wooldright de: *The Elizabethans* (AP) Houston, Oct. 31.

Leeuw, Ton de: *Mouvements Retrogrades* (AP) Cleveland, March 30.

Milhaud, Darius: *Symphony No. 11* (P) Dallas, Dec. 12.

Nin-Culmell, Joaquin: *Three Ancient Spanish Pieces* (AP) San Francisco, Feb. 8.

Nono, Luigi: *Incantri* (AP) San Francisco, April 15.

Nystedt, Knut: *Seven Seals* (P) Hartford.

Poulenc, Francis: *Gloria* (P) Boston, Jan. 21.

Rogalski, Theodor: *Three Rumanian Dances* (AP) Cleveland, Dec. 1.

Rucht, Karl: *Scherzo* (AP) Denver, March 21.

Schmitt, Florent: *Symphony No. 2* (AP) Boston, Nov. 18.

Schwarz-Schilling, Reinhard: *Partita* (AP) Kansas, Nov. 12.

Sulek, Stjepan: *Classical Concerto No. 1* (AP) Cincinnati, Jan. 20.

Tansman, Alexandre: *Suite Baroque* (AP) New York, Feb. 23.

Turchi, Guido: *Five Comments on the Bacchae of Euripides* (AP) Pittsburgh, Nov. 24.

Veroli, Donato di: *Theme and Variations for Orchestra* (AP) Cincinnati, Nov. 25.

Walton, William: *Symphony No. 2* (AP) Cleveland, Dec. 29.

Winkler, Karl: *Spring Symphony* (P) Buffalo, Feb. 7.

Zador, Eugene: *Elegie* (WP) Philadelphia, Nov. 11.

ORCHESTRAL WORLD

Philadelphia.—The 16th National Convention of the American Symphony Orchestra League will be held here June 21-24. The Convention will be held jointly with the Arts Council Conference and the Musicians' Convention Workshop.

Winnipeg, Canada.—The 1961-62 season of the Winnipeg Symphony under Victor Feldbrill will feature as soloists Lois Marshall, Ronald Turini, Byron Janis, Lea Foli, Claudio Arrau, Margaret Ann Ireland, Steven Staryk, Richard Dyer-Bennett, Marta Hidy and Claude Kenneson.

Honolulu.—George Barati and the Honolulu Symphony gave Hawaii's first full-scale opera production this past spring with *Madama Butterfly*. Mr. Barati's 1959 Naumburg Award Chamber Concerto has just been recorded by Eugene Ormandy and the Philadelphia Orchestra for Columbia Records.

Oberlin, Ohio.—Franz Bibb has been appointed conductor of Oberlin College's orchestra and will teach an advanced course in conducting at the school.

New York.—The 15th season of the Little Orchestra Society under Thomas Scherman will open at Town Hall on Nov. 16 with an all-Mendelssohn program, with Luboshutz and Nemenoff as soloists. Other soloists will include Gerard Souzay, Josette and Yvette Roman, Jan Peerce, Irene Jordan, Russell Oberlin, Ara Berberian, Helen Vanni, John McCollum and Hugh Thompson. The season will feature the premiere, on April 9, of a new opera commissioned by the Society, Hugo Weisgall's *Athaliah*.

Detroit.—The Detroit Symphony Orchestra under Valter Poole will open its annual nine week summer concert series June 13 in the Michigan State Fairgrounds Music Shell. The 27 programs are free and will be presented each Tuesday, Thursday and Saturday through Aug. 12, at 8:15 P.M.

New York.—Helen Thompson, executive secretary and treasurer of the American Symphony Orchestra League, and William Strickland, conductor, were chosen last month as the co-recipients of the Laurel Leaf Award given by the American Composers Alliance. This award, inaugurated in 1951, is given for distinguished service to American music.

Philadelphia.—The 32nd season of Robin Hood Dell concerts will begin June 19. The series will continue for six weeks with concerts on Monday, Tuesday and Thursday evenings with the exception of the week of July 2, when concerts will be heard on Wednesday, July 5, and Thursday, July 6. There will be a total of 17 events in the series. Conductors will include Alfred Wallenstein, Wilfred Pelletier,

Carlos Chavez, Leopold Stokowski, Josef Krips, Franz Allers, Erich Leinsdorf and William Steinberg. Artists will include Roberta Peters, soprano; Michael Rabin, violinist; Byron Janis, pianist; Raya Garbousova, cellist; Benno Moiseiwitsch, pianist; Jerome Lowenthal, pianist; Jan Peerce, tenor; Isaac Stern, violinist; Henryk Szeryng, violinist; and Claudio Arrau, pianist.

New York.—Richard Korn, musical director of The Orchestra of America, will initiate two new policies next season. In addition to American music of the past and present, the repertoire will be expanded to include the music of Canada and the Latin American countries. In cooperation with the 600,000 members of the National Federation of Music Clubs, the orchestra will, each season, present as soloist a winner of the Federation's annual award. Among the soloists for the coming season are Maureen Forrester in a song cycle written for her by one of Canada's leading contemporary composers; Aldo Parisot in a work for cello and orchestra by Villa-Lobos; Whittemore and Lowe in the first New York performance of Spencer Norton's Partita for 2 Pianos; Robert Rudié, concertmaster of the orchestra, in the Violin Concerto of John Weinzwieg, Canadian composer; and Claudette Sorel, who will play Harold Morris' Piano Concerto.

Boston.—Charles Munch will retire as the Boston Symphony's music director in August, 1962, at the conclusion of the Orchestra's annual Berkshire Festival at Tanglewood. Mr. Munch's successor will be Erich Leinsdorf.

Baltimore.—For the first time, the Baltimore Symphony will offer pairs of concerts on Tuesday and Wednesday evenings. Tuesday will be the opening night and the concert will be repeated on Wednesday. The 47th season will open on Oct. 10. Appearing during the

1961-62 concert season will be Peter Herman Adler, Karl Boehm, Charles Munch, Leonard Bernstein and Leopold Stokowski, conductors; Artur Schnabel, Glenn Gould, Emil Gilels and Byron Janis, pianists; Yehudi Menuhin, Zino Francescatti, Isaac Stern and Harold Kohon, violinists; Leontyne Price, soprano; Andres Segovia, guitarist; and Heinrich Joachim, cellist.

New York.—The New York Philharmonic has appointed three assistant conductors for the 1961-1962 season—two native New Yorkers, John Canarina and Maurice Peress, and Seiji Ozawa of Japan. The Orchestra also named Mr. Ozawa and Elyakum Shapira, one of this past season's assistant conductors, as assistant conductors for the Philharmonic's tour of Japan, Alaska, Canada, and Southern United States.

Amsterdam.—The Concertgebouw Orchestra of Amsterdam will invite a young American conductor to participate in the 75th Jubilee Celebration of the Orchestra during the 1962-63 season. During its second American tour, which began in Washington, D. C., on April 10, the orchestra visited 39 cities in an eight-week period, giving a total of 43 concerts.

Philadelphia.—To support a major cultural activity and to help encourage development of young musical talent, the Philadelphia Saving Fund Society will sponsor next season's series of student concerts by the Philadelphia Orchestra. The Society also will award cash prizes to student soloist audition winners who perform at the concerts under Eugene Ormandy and William Smith. Donald Peck has been engaged as principal flutist of the Philadelphia Orchestra commencing with the 1961-62 season. He will replace James Pellerite, who has resigned from the Orchestra to resume a teaching career at the University of Indiana.



Photo Associates

John Canarina, Assistant Conductor of the Westchester Symphony and the Philharmonic Orchestra of Westchester; William Steinberg, Conductor of the Pittsburgh Symphony; and Jose Serebrier, Conductor of the Utica Symphony, shown at the Symphony League Conductors' Conference of the Pittsburgh Symphony

COMPOSERS' WORLD

Critics' Circle Makes Awards

The New York Music Critics' Circle made its annual awards on April 18. Lukas Foss's *Time Cycle* was named the outstanding new orchestral work of the season. Others nominated were Stravinsky's *Movements* for Piano and Orchestra, Gunther Schuller's *Spectra*, George Rochberg's Symphony No. 2, Roger Sessions' Symphony No. 4, William Walton's Symphony No. 2, Walter Piston's Symphony No. 7, Luigi Dallapiccola's *Variations* for Orchestra, and Ben Weber's Piano Concerto.

The outstanding new chamber work award went to Elliott Carter for his Second String Quartet. Other works nominated were Ross Lee Finney's String Quintet, Robert Palmer's Piano Quartet, Morton Feldman's *Atlantis*, Ezra Laderman's Sextet for Winds and Bass, Easley Blackwood's Concertino for Five Instruments, Karl Korte's Oboe Quintet, Alberto Ginastera's String Quartet No. 2, and Ned Rorem's Trio for Flute, Cello and Piano.

Francis Poulenc's *Gloria* won the choral award; other works nominated were Nicholas Flagello's *Tristis est anima mea* and Frank Martin's *Le Vin Herbé*.

No award was made in the opera classification. The works nominated were Stanley Hollingsworth's *The Mother*, Ezra Laderman's *Goodbye to the Clown*, Werner Egk's *The Inspector General*, and Francis Poulenc's *La Voix humaine*.

Among the winners of the 1961 National Institute of Arts and Letters grants of \$2,000 were **Ramiro Cortes**, **Halsey Stevens**, **Lester Trimble** and **Yehudi Wyner**. . . . The Brandeis University Creative Arts Award to **Wallingford Riegger** will be used to establish a full-tuition scholarship in his name for a student at the school during the 1961-62 academic year . . . The Society of Arizona Composers presented a concert on April 26 which included works by Arizona composers **Don Hummel**, **Grant Fletcher** and **Warren Wirtz**.

Walter Piston was named winner of the 1961 Pulitzer Prize in music for his Symphony No. 7. This is his second such award. . . . **Boris Koutzen** was honored on his 60th birthday with a program of his compositions in New York. . . . A total of 36 works by 31 composers resident in the southwest were given performances during the 12th Annual Regional Composers' Forum at the University of Alabama. Highlight of the Forum was the premiere of **Ross Lee Finney's** Eighth String Quartet, commissioned by the University.

First Performances in New York

Accordion

Still, William Grant: *Aria* (NAACC, April 17).
Thomson, Virgil: *Lamentations* (NAACC, April 17).

Chamber

Brant, Henry: *Concerto with Lights* (Music in Our Time, April 30).
Brunelli, Louis: *Harlequin* (NAACC, April 17).
Cage, John: *Cartridge Music*: 34'46.776" (Composers' Showcase, April 20).
Feldman, Morton: *Durations* (Music in Our Time, April 16).
Huggler, John: *Quartet for Flute and Strings* (ISCM, March 27).
Ibert, Jacques: *Trio for Oboe, Clarinet and Bassoon* (Café Figaro, May 7).
Lorenzo-Fernandez, Oscar: *Suite for Quintet of Wind Instruments* (New England Woodwind Quintet, May 5).
Sims, Ezra: *Sonata Concertante* (Music in Our Time, April 16).
Trimble, Lester: *Concerto for Winds and Strings* (Music in Our Time, April 16).
Varèse, Edgar: *Nocturnal* (Composers' Showcase, May 1).
Weinberg, Henry: *String Quartet* (Music in Our Time, April 30).
Whittenberg, Charles: *Study for Solo Clarinet with Electronic Extensions* (Café Figaro, May 7).

Chorus

Dennis, Robert: *Orpheus with his Lute* (Orpheus Singers, April 23).
Jochsberger, Tzipora: *Selections from Hallel* (Camerata Singers, March 25).
Persichetti, Vincent: *Mass* (Collegiate Chorale, April 20).
Weisgall, Hugo: *Four Choral Etudes* (Camerata Singers, March 25).

Dance

Aitken, Hugh: *Performance: Variation 8* (Juilliard, April 14).
Bergsma, William: *Performance: Variations 1, 4, 5* (Juilliard, April 14).
Druckman, Jacob: *Performance: Variations 2, 12* (Juilliard, April 14).
Giannini, Vittorio: *Performance: Variation 13* (Juilliard, April 14).
Lloyd, Norman: *Performance: Variation 10* (Juilliard, April 14).
Persichetti, Vincent: *Performance: Variations 3, 11* (Juilliard, April 14).
Starer, Robert: *Performance: Variations 6, 7* (Juilliard, April 14).
Weisgall, Hugo: *Performance: Variation 9* (Juilliard, April 14).
Whitman, Mary Lynn: *Alice in Wonderland* (Little Orchestra Society, March 25).

Harp

Wurtzler, Aristid von: *Rhapsodie Romantique* (Aristid von Wurtzler, April 22).

Horn

Korn, Peter Jona: *Sonata for French Horn and Piano* (NAACC, April 17).

Opera

Meyerowitz, Jan: *Esther* (Hunter College, April 27).

Orchestra

Flotthuis, Marius: *Symphonic Music*, Op. 59 (Concertgebouw, April 20).
Lockwood, Normand: *Give me the Splendid Silent Sun* (Pilgrim Fellowship Choir and the Greater Boston Youth Symphony, April 23).
Mayuzumi, Toshiro: *Bacchanale* (New York Philharmonic, April 13).
Orthel, Leon: *Symphony No. 2* (Concertgebouw, April 16).
Steg, Paul: *Passacaglia* (Pilgrim Fellowship Choir and the Greater Boston Youth Symphony, April 23).

Piano

Layton, Billie Jim: *Three Studies for Piano* (Music in Our Time, April 30).
Shifrin, Seymour: *Phantasy* (Music in Our Time, April 16).

Viola

Meyers, Emerson: *Sonata for Viola and Piano* (NAACC, April 17).

Violin

D'Albert, Francois: *Lullaby: Tarantelle* from Violin Suite (Francois D'Albert, April 29).
Luening, Otto: *Duo Concertante* (Music in Our Time, April 30).
Paganini-D'Albert: *24th Caprice* (Francois D'Albert, April 29).
Ruff, Herbert: *Sonata in D major* (1951) for Violin and Piano (Francois D'Albert, April 29).
Wieniawski-Lisznyay: *Alla Saltarella* (Francois D'Albert, April 29).

Voice

Bucci, Mark: *A Little Bird*, from *The Adamases* (Ethel Colt, April 21).

Gena Branscombe's Coventry's Choir was performed at the Boston Pops Concert in Boston, May 18, and *Procession* (from the symphonic suite *Quebec*) was recorded in San Francisco for educational use by Standard School broadcast. . . . **Herbert Elwell**, composer and music critic of the Cleveland *Plain Dealer*, was the recipient of the first annual Cleveland Arts Prize given by

the Women's City Club of Cleveland.

The 1960 competition for an orchestral work held by the Albuquerque (N. M.) Symphony was won by **Ross Hastings**. His winning work, *Sinfonia Brevis*, was premiered by the Orchestra on April 18. . . . **Mel Powell** and **Hugo Weisgall** have been elected president and vice president of the American Music Center in New York.

CONTESTS

2nd International Tchaikovsky Competition. For pianists, violinists and cellists of all nationalities between the ages of 17 and 32. To be held in Moscow from April 2 to May 7, 1962. Entries in the form of a written application to be made not later than Dec. 31, 1961. Entrants will receive an answer to their applications and additional information not later than Feb. 15, 1962. Eight prizes and four diplomas awarded to pianists and violinists and six prizes and two diplomas to cellists. The cash prizes range from 500 to 2,500 rubles. Winners of diplomas receive a prize of 300 rubles. Winners of the first three prizes are guaranteed concert tours of the U.S.S.R. and recording contracts. Each of the winners is obliged to perform without fee at one of the concerts held to mark the closing of the contest. For information and brochure: Organizing Committee, 2nd International Tchaikovsky Competition, 15 Neglinnaya Street, Moscow.

Kranichstein Music Prize. Offered to all students taking part in the 1961 Darmstadt International Course for Modern Music. Awarded for special proficiency in the interpretation of modern music. There are several categories and the winner of each will receive a prize of \$250. Open to musicians between the ages of 18 and 30. Courses held from August 29 to Sept. 10, 1961. Applications accepted not later than August 10. For information: International Course for Modern Music, Darmstadt Roquetteweg 31, Germany.

Chicagoland Festival Contest. Open to contestants in Voice, Piano, Accordion, Choral Organizations, Accordion Band, Concert Band. Festival takes place Aug. 19. Deadline: July 11. For prospectus and applications write: Phillip Maxwell, Festival Director, The Chicago Tribune, Tribune Tower (Room 468), 435 Michigan Avenue, Chicago 11, Ill.

National Association of College Wind and Percussion Instructors. 8th Annual Composition prize of the NACWPI. Compositions in the following categories: brass and woodwind solos, percussion solos, percussion ensembles. A tape recording must accompany the manuscript of each entry. Winning composition to be published by Interlochen Press. For information: Robert S. Boles, College of Architecture and Fine Arts, University of Florida, Gainesville, Fla. Deadline: Jan. 1, 1962.

National Federation of Music Clubs. A composition contest sponsored by the National Federation of Music Clubs for an orchestral work dedicated to the United Nations. A cash prize of \$1,500 for the winning work, which must be from 7 to 15 minutes in length, and scored for standard

symphony orchestra. Open to any naturalized or native-born composer of any age. Deadline: July 31. For information and entry blanks: American Music Center, 250 West 57th St., N. Y. 19, N. Y.

The Joseph H. Bearn Prize. Awarded by Columbia University for a work in one of the large forms: orchestral, chamber, choral or opera. First prize, \$1800, second prize \$600. Open to American composers between ages 18 and 25. Deadline: Feb. 1, 1962. Prize awarded in June. For information: Bearn Prize Committee, 601 Journalism, Columbia University, N. Y. 27, N. Y.

Northern California Harpists' Association. 14th Annual Competition for new works for harp solo or for one or more harps accompanied by one or more instruments: cash prize of \$300. For easy or moderately easy harp solo: cash prize of \$50. Deadline: Dec. 15, 1961. For information: Yvonne LaMothe, Award Chairman, 687 Grizzly Peak Boulevard, Berkeley 8, Cal.

Pablo Casals Third International Violoncello Competition. To be held in Israel beginning Sept. 23. There are two categories: Juniors, between 16 and 25; Seniors, between 26 and 35. First Prize: \$1,000. Second

Prizes: \$800 each in both categories. Third Prizes: \$600 each. A Grand Prize of \$1,500 will be determined by having first prize winners in both groups compete. Inquiries to be sent to: Casals Competition, America-Israel Cultural Foundation, N. Y. 36, N. Y.

Dimitri Mitropoulos International Music Competition. Open to pianists (aged 18 to 25) from members of the United Nations. Sponsored by the Women's Division of the National Federation of Jewish Philanthropies. A cash prize will be awarded. Address inquiries to: The Dimitri Mitropoulos International Music Competition, 130 E. 59 St., N. Y. 22, N. Y.

17th International Competition for Musical Performers. Artists from all countries between 15 and 30 in the following categories: Voice, Piano, Violoncello, Flute and Bassoon. Held in collaboration with Radio Geneva and l'Orchestre de la Suisse Romande. Prizes amounting to 20,000 Swiss francs. Deadline July 15. Contests held in Geneva from Sept. 23 to Oct. 7. For prospectus and applications write: Secretariat of the International Competition for Musical Performances, Conservatory of Music, Geneva, Switzerland.



William R. Simmons

Billie Lynn Daniel (second from right) will be presented in a Town Hall recital in October, as winner of the annual "Joy in Singing" Award. Left to right: Wilfred Pelletier, Jennie Tourel, judges; Winifred Cecil, founder of the Series and judge; Miss Daniel; and Lina Abarbanell, judge. Miss Daniel was also awarded a scholarship prize at the conclusion of this year's Metropolitan Opera auditions

LETTERS TO THE EDITOR

(Continued from page 6)

Gerhardt and Newman

I have just been reading the articles on Elena Gerhardt in the [March issue] of MUSICAL AMERICA with great interest.

I have in my possession the first volume of the Wolf Society [recordings which Mr. Clark mentioned] . . . The records are in perfect condition, and there is a copy of my late husband's [Ernest Newman] notes on them.

I also have in my possession one of the earliest photographs of Gerhardt. She was, indeed, very lovely.

You may also be interested to hear that I spoke to her on the telephone about two weeks before she died. The nurse told me that she probably would not be able to speak coherently, or even know to whom she was speaking. But the nurse was wrong. She talked quite coherently but mixed up German with her English. She spoke of the good times we had had together in New York in 1924, and afterwards in this country, and she talked of how devoted she had been to my husband and of how much his criticisms of her work had helped her.

I only hope that, if there is a place where the souls of people go after death, these two good friends are reunited and enjoying each other's company as they always used to do.

Vera Newman
Pilgrim Place, The Ridge
Woldingham, Surrey, England

No, It Was Real

I have just read the April issue of MUSICAL AMERICA. You are to be congratulated on an increasingly attractive and interesting magazine. I was especially amused by your Overtones page. The page turning correspondence was a real delight. What is not quite clear to me is whether or not your writer, Mr. Romann, wrote both letters—or if this exchange actually took place between him and a foundation.

Eileen Goggin
New York, N. Y.

We thank Miss Goggin for her compliments and assure her that the exchange actually took place.—The Editor

Re: Katwijk and Dallas

I have just finished reading Dallas in your March issue. There is one outstanding error in the article—"Paul van Katwijk conducted the Dallas Symphony from 1925-1928." This is not accurate at all. He was conductor for the longest term—1925-1937.

J. Fred Stieteworth
Natchez, Miss.

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EDUCATION

Rochester, N. Y.—Henry Cowell will join the composition faculty of the Eastman School of Music for the Summer Session, June 26-Aug. 4. Other additions to the Summer Session include William Primrose, violist; Rayburn Wright, chief arranger for the Radio City Music Hall, who will conduct a course for arrangers; Sigurd Rascher, saxophonist; and Eric Werner, professor of Sacred Music at the Hebrew Union College Jewish Institute of Religion, who will participate in the workshop for church musicians. Two new ensembles have been organized at the School: The Eastman Collegium Singers and Ensemble, created by David Fetler, and the Eastman Polyphonic Choir, conducted by Alfred Bischel, head of the new department of church music.

New York.—Pianists coaching with Hedy Spielter include Joerg Demus, who has left for a Far Eastern tour; Norman Shetler, who is now concertizing in Europe; Inez Palmer, who is giving a series of recitals in the eastern U. S.; and Melvin Stecher and Norman Horowitz, who are interrupting their concert schedule to appear at a benefit for New York's Lincoln Center.

Ann Arbor, Mich.—Gyorgy Sandor has been appointed artist-in-residence at the University of Michigan, where he will hold master classes in piano. He will also serve on the jury of the Liszt-Bartok piano competition in Budapest this fall.

New York.—Francesca Roberto, student of Walter Cataldi-Tassoni, won an apprentice contract with the Metropolitan Opera in this year's National Council Auditions. Other students, Benjamin Rayson and Luisa de Sett, appeared in the San Francisco Spring Opera season, and Elena Corace, who has just completed a German tour, has been signed for the Belfast (Ireland) Festival to sing the title role in *Aida*.

Vancouver, B. C. — Ian Docherty, Canadian music critic and free-lance broadcaster, has been appointed Arts Coordinator in the University of British Columbia's extension department.

New York.—Darrell Peter served as adjudicator for the National Guild of Piano Teachers spring auditions in Crestwood, N. Y., and Torrington, Conn., in May.

New York.—The American Ballet Center, directed by Robert Joffrey, will offer an eight-week course this summer, July 3 to Aug. 28. Students must register before June 16.

Princeton, N. J.—The New School for Music Study was opened by Frances Clarke last fall, and is designed as a center for training piano teachers and for continuing research in teaching methods.

Baltimore.—Roman Totenberg will join the violin faculty of Peabody Conservatory this October.

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Hugh Thompson, Phyllis Frankel, Tom Paul and Davis Cunningham in a scene from Bizet's *The Pearl Fishers*, produced in March by the Peabody Art Theater

Kansas City, Mo. — Solon Alberti's 29th annual teaching assignment will be held this summer at the University of Kansas City at a six-day intensive session. Mr. Alberti will make his 10th visit to Houston, Texas, for a two-week session, directing a one-week workshop and giving private lessons for the remainder of the time. He will also conduct two performances of *Madama Butterfly*.

Camden, Me. — The Summer Harp Colony of America will open its 31st season on June 5 under the leadership of its founder-director Carlos Salzedo. There will be special sessions for orchestral harpists and other specialized courses in addition to individual instruction. Recitals by leading members of the Colony will be held on Sundays in July and August.

Pine Hill, N. Y. — Irene Tauber will open her summer home in Pine Hill for a summer class in speech and voice correction, designed to assist summer stock actors, singers and choral groups. The classes will be held May 15 to Sept. 15.

New York. — William Bergsma, composer, and faculty member of the Juilliard School, has been appointed associate dean in charge of the educational program; and Gideon Waldrop, music consultant in the Ford Foundation's Division of Humanities, will become assistant to the president.

The School is also the recipient of a \$300,000 bequest from the late Walter W. Naumburg. The money will be

used to establish the Elsie and Walter W. Naumburg Scholarships.

Evanston, Ill. — Jacob Avshalomov, composer, and conductor of the Portland Symphony, and Walter Hendl, associate conductor of the Chicago Symphony, will be instructors at Northwestern University's Summer Session.

New Haven, Conn. — Yale University's new Center for its Collection of Musical Instruments was opened on April 15. The new Center is housed in a building devoted entirely to the collection of musical instruments of Morris Steinhart and Belle Skinner.

Cambridge, Mass. — Leon Kirchner will become professor of music at Harvard University on July 1. He has been professor of music at Mills College since 1954.

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ARTISTS AND MANAGEMENT

UNITED INTRODUCES NEW BOOKING SERVICE

Supplementing the organized audience services provided by United Performing Arts, Inc., and its division, United Audience Service, a new booking service department has been organized and is now functioning in the fields of concert, theatre and jazz. Earlier this year United became the exclusive representative for the Chautauqua Summer Festival, Chautauqua, New York, in booking its 1961 series.

In announcing this new operation, Harlowe F. Dean, president of United, stated, "Because of our position of freedom from affiliation with any artist management and our knowledge of the artist market, we are able to represent Chautauqua and any other auspices needing a professional New York buying service in engaging and dating their concert series. These services are available on a straight fee basis, thus permitting us to negotiate artists' fees free from any commission arrangement. We believe this to be a desirable and equitable formula and one which allows us to represent the best interests of the local auspices as well as the artists and attractions engaged."

United will offer a similar booking service in the field of jazz concerts and will staff itself to handle the expected expansion in this new department.

The Theatre Division of United Performing Arts has engaged the services of Julian Olney to direct its Tour Booking Service Department for theatre attractions. In addition to directing the booking of dramatic productions scheduled for the network of Broadway Theatre Leagues, Mr. Olney will book independent itineraries for other touring shows. Presently he is booking the short stands for the new National Touring Company of *The Music Man* in cooperation with the original producer, Kermit Bloomgarden, and the Independent Booking Office.

MARGARET WALTERS

Celebrity Artists Service, Inc., has recently been acquired by Margaret Walters, artists representative. Miss Walters purchased the Service from its owner and originator, Franklin Smith, and will continue its practice of organizing concerts in smaller communities throughout the country. Artists to be booked include a wide variety of soloists and instrumentalists already on Miss Walters' list, plus a lecture division which will be added this fall.

MEDERIC L. FITZPATRICK

Vida Chenoweth, marimbist, has signed a managerial contract with Mederic L. Fitzpatrick.

S. HUROK

Theodore Bikel, co-star with Mary

Martin in *The Sound of Music*, has been signed to a two-year contract by S. Hurok for concert engagements to begin late next season. Mr. Bikel's first tour will take him to 25 cities including Montreal, San Francisco, Detroit and Toronto, as well as the Seattle World Fair.

CAMI

Richard Cross has been signed by Judson, O'Neill and Judd of Columbia Artists Management to a two-year management contract. Mr. Cross, who appeared in Menotti's *Maria Golovin* at the Brussel's World Fair, on Broadway, television and the New York City Opera, has been a member of the United States Army for the past two years. He recently sang Pimen on the NBC-TV Opera production of *Boris Godunoff*.

COLBERT-LABERGE

Henry and Ann Colbert announced that Dietrich Fischer-Dieskau has joined the roster of singers appearing under the aegis of Colbert-LaBerge. Mr. Fischer-Dieskau, though not singing in the country during the coming season, will appear here in the fall of 1962.

INDEPENDENT CONCERT MANAGERS ASSOCIATION

At their annual meeting in April the Independent Concert Managers Association elected the following officers for the coming year: Cesar Saerchinger of the Friedberg Management, president; Walter Prude of Hurok Attractions, 1st vice president; Henry Colbert of Colbert-LaBerge, 2nd vice president; J. H. Meyer of Meyer Management, treasurer; Edna Giesen of Giesen Management, secretary. Kenneth Allen of the Friedberg Management and Herbert Barrett of the Herbert Barrett Management were elected to the Board of Directors.

ORCHESTRAS IN NEW YORK

(Continued from page 55)

The role of Judith is a juicy one, with sections like the prayer, *Seigneur, Dieu de mes pères*; and the opening *Lamentation*. Betty Allen, a real vocal sorceress, used all the dark richness of her voice to give a spellbinding performance. The chorus here and in the Beethoven sang with an admirable sense of rhythm and pitch but were often too tame and held back where they might have surged (and this a good-size choir too, over 100 members).

The Beethoven Mass, which owes much to Haydn, is a remarkable piece teeming with drama, as in the opening pages of the *Credo*. Helen Boatwright displayed a lovely voice and unerring musicianship. Miss Allen was again very fine, as was Blake Stern. Paul Boepple's conducting was sure, precise and clean, but a little bloodless.

—John Ardoin

RECITALS IN NEW YORK

(Continued from page 50)

Music in Our Time

Kaufmann Concert Hall, April 30—HENRY WEINBERG: String Quartet (Matthew Raimondi and Joseph Rabushka, violinists; Harry Zaratzian, violinist; Seymour Barab, cellist) (Premiere). OTTO LUENING: Duo Concertante for Violin and Tape Recorder (*A Day in the Country*) (Max Pollikoff, violinist) (Premiere). BILLY JIM LAYTON: Three Studies for Piano (Yehudi Wyner, pianist) (Premiere). HENRY BRANT: Concerto with Lights, for violin and 10 instruments with projected lights (Max Pollikoff, violinist; Henry Brant conducting; Nicola Cernovich, lighting) (Premiere).

Henry Weinberg's one-movement quartet gave away all its secrets in the first few measures, the prettiest in the piece. The rest was of unrelieved grayness, in an anonymous 12-tone style whose main virtue was an unbusyness uncommon in this kind of music.

It takes more than just sounds recorded on tape to make a piece either modern or music. The tape in the Luening was an unedited record of an auction (it sounded like the old Lucky Strike commercial), while the violin played a folksy set of variations. (In his prefatory comments Mr. Luening said there were eight or ten variations; he couldn't remember. It sounded more like a hundred.) There were times when the violin seemed to imitate some of the vocal patterns, which is a nice idea (Schubert thought so too), but this might have been just a happy accident. Anyway, the piece was neither serious nor funny, and pretty much of a waste of time and tape.

Billy Jim Layton's Three Studies made good use of piano sonorities, particularly in the scherzando middle movement. The last movement referred to the declamatory style of the Copland Sonata, but was distinctive enough in material to be no mere copy.

In his never-ending search for new musical horizons, Henry Brant has hit upon the idea of using, in this new piece, the usually wasted space on the ceiling. Stationary patterns of colored light were projected to the top of the hall in some hard-to-grasp relation to the music, which was made harder by an increasingly stiff neck. Only the concept smacked of Scriabin, however, for the music was imaginative and, if anything, even more luminous than the lights.

—Michael Brozen

Composers' Showcase: Music of Varèse

Town Hall, May 1—EDGARD VARÈSE: *Intégrales*; *Ecuatorial*; *Poème Electronique*; *Offrandes*; *Nocturnal* (Premiere); *Déserts*. Robert Craft conducting. Donna Precht, soprano.

If you ever have a chance to speak with Edgard Varèse, you will find it impossible to doubt the deep sincerity of this man. He fervently believes in his work and has followed his star unerringly for 40 years. "Contrary to the general belief," he has written, "an

artist is never ahead of his time, but most people are far behind theirs. Every age has its characteristic sounds. Perhaps I have been called a pioneer because I was the first to be moved by living sounds and to make music with them. The composer today should . . . have a thorough knowledge . . . of the possibilities that science has already abundantly placed, and continues to place, at the service of his imagination. The last word is: Imagination."

Imagination is a quality that Varèse has in abundance. His is an imagination that is intoxicated with sound. But there is a child-like naïveté in his approach that usually leads him to considerable overstatement. It is difficult to escape the feeling that for him sound is an end rather than a means, that he is splashing color without achieving a coherent picture.

A seeming lack of organic unity in the works, together with their savage outcries, make them seem like a page from the artistic revolution of the 1920s rather than something still vital and fresh. This time-bound quality is also evident in the early *Offrandes* (1921) and the new *Nocturnal* (1961), bravely sung by Donna Precht. These two pieces, 40 years apart, are cut from the same cloth—a well-worn piece of impressionism with a high sheen of dissonance. When Varèse departs from this familiar path, his music loses any conventional point of reference and becomes a law unto itself.

As to his tape music, it is certainly consistent with his music for instruments. Whether or not there is artistic value in it, I could never say; the extra-musical associations are too great to let the tapes be heard objectively. In *Déserts*, the tape track was very poor in quality and the texturally unvaried instrumental sections seemed to nullify one another.

Varèse has been called both a prophet and a sensationalist. Surely the truth must lie somewhere in between. What the ultimate evaluation of his work will be must be left to time, which will either engulf or immortalize it.

—John Ardoin

Mieczyslaw Horszowski . . Pianist

Town Hall, May 2—BACH: Preludes and Fugues in G major, B minor, F minor, Bk. II; C sharp major, Bk. I (*Well-Tempered Clavier*). SCHUBERT: Sonata in A minor, Op. 42. SZYMANOWSKI: Mazurkas, Op. 50. CHOPIN: Nocturnes in C sharp minor and D flat major, Op. 27; Scherzo in B flat minor, Op. 31.

Winding up a busy New York season with this recital for the benefit of the Polish Mutual Assistance, Mr. Horszowski was in fine form. His playing was small-scaled and intimate, perhaps all the more delectable for that.

The lengthy Schubert Sonata, given with all the repeats, had the intimacy and warmth of a chamber music performance. The playing here, and again in the Chopin Nocturnes, was notable for its finely spun out pianissimos. Particularly memorable was Mr. Horszowski's spellbinding performance of the D flat Nocturne. The tones, sometimes barely audible, seemed to float out of

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the instrument like a whispered sigh. Among the highlights were his encores—the familiar Schubert Impromptu in A flat and the Chopin Etudes in C, Op. 10, No. 7, and in F, Op. 25, No. 4.
—Rafael Kammerer

New England Woodwind Quintet

Carnegie Recital Hall, May 5, 5:30—VIVALDI: Concerto for Flute, Oboe and Bassoon. ELLIOTT CARTER: Woodwind Quintet (1948). OSCAR LORENZO-FERNANDEZ: Suite, Op. 37. (New York Premiere). GUNTHER SCHULLER: Suite. ANTON JOSEPH REICHA: Quintet in E flat major, Op. 88, No. 2. Gerardo Levy, flute; Efrain Guigui, clarinet; Dorothy Kidney, oboe; Donald Rosenthal, bassoon; Howard Hillyer, French horn.

On the credit side was the group's good tone and blend and mostly good ensemble; the most serious debit was a program that sharply decreased in interest after the first two numbers.

The rather precipitous tempos of the two Allegro movements of the Vivaldi trio were hampered by the bumbling playing of the bassoon. Also, not enough contrast was made between *f* and *p* to bring out the concerto feeling of the piece.

A diverting and distinctly American work, Elliott Carter's Quintet, received an enthusiastic, if at times imprecise, performance.

Oscar Lorenzo-Fernandez, a Brazilian composer, died in 1948. His woodwind suite is a late work; I would hate to hear an early one. At best it sounded like bad Villa-Lobos, and that's pretty bad.

The suite by the efficient Gunther Schuller received an efficient reading. It was an old-home-week kind of piece, and one met many long-, and not so long-lost friends. The most unexpected of these was the very ending, a quotation from *Fascinatin' Rhythm*.

Anton Joseph Reicha (1770-1836) wrote 24 woodwind quintets. This one harked back to the Mannheim school, complete with comet motives and almost all the other clichés of classicism. The last movement, however, was a delightfully operatic collection of interrupted Alberti figures.
—Michael Brozen

Columbia Offers Electronic Concert

McMillin Theater, May 9—Concert of Electronic Music, with the assistance of Shirley Sudock, mezzo-soprano; James Mitchell, tenor; Richard Christopher, baritone; Edward Watts, bass; The Hartt Chamber Players, Bertram Turetzky, director; and Max Polikoff, violin. MARIO DAVIDOVSKY: Electronic Study No. 1. HALIM EL-DABH: *Leilya and the Poet*. VLADIMIR USSACHEVSKY: *Creation*. —Prologue. MILTON BABBITT: Composition for Synthesizer. BULENT AREL: Stereo Electronic Music No. 1. OTTO LUENING: *Gargoyles* for Violin Solo and Synthesized Sound. CHARLES WUORINEN: *Symphonia Sacra* for Voices, Instruments and Electronic Sounds.

If nothing else was proved at this extraordinary concert, at least we now know that the term "electronic music" can cover as wide a range of expression as "symphony." Given the fantastic opportunities inherent in such sound-producing devices as the RCA Mark II Synthesizer and the various kinds of oscillators, tone-generators and what-have-you available to today's technician-composer, plus the additional op-

portunities via stereophonic techniques to send these sounds whirling around any size of auditorium, the men represented at this concert have come up with an amazing variety of approaches to the new era. These range from what must be regarded as conservatism (in, of course, the most relative sense) to a very solid middle-ground creativity, and ultimately (again relative) to the avant-garde of the avant-garde.

In the first category I would put, for example, Mr. Ussachevsky's work, which consisted in the main of sending the sounds of a chorus (singing material reminiscent of certain declamatory passages in Walton's *Belshazzar's Feast*) through one channel after another of the 19-speaker system, with the ultimate effect of a wandering chorus but not very much else. Mr. Wuorinen's piece, although the most ambitious in scoring and length of anything on the program, seemed similarly afraid to take on the real implications of electronic sounds, using them mostly as percussive interludes between some very standard academic atonality. Luening's work, a sort of dialogue between violin and taped sounds, seemed equally unwilling to fulfill whatever possibilities there are in this new idiom.

On the other hand, I thought the Davidovsky work real electronic music in every respect: a piece which set itself a controlled language carefully chosen from the effects possible with the equipment, but most of all a piece with form, sense and shape. The Arel, although tending in the direction of the far-out, struck these ears as little more than a display of audible sky-rockets, which we must all know by now sound very cute in stereo, but so what? Mr. El-Dabh's composition, a spatial dialogue between words and gibberish, is, I suppose, part of the neo-Dada movement; it certainly got the most laughs.

Which brings us to the work of Milton Babbitt, which stands alone as being the only composition solely and purely based on the new Synthesizer, and the only work from an old and respected member of the consistent avant-garde. From the instrument Mr. Babbitt has drawn a fascinating spectrum of sound, some of it sounding amazingly like conventional music-making apparatus, but much of it a logical extension of these sounds into new realms. This was what I most liked about his piece: the logic of its unfolding and the logic of its . . . ahem! . . . instrumentation. This is a difficult fugal-ostinato work in Babbitt's well-known post-Webern language, for an instrument on which all of its performance problems can be solved. Whatever may be the future of this whole aspect of composition, the fact remains that gadgets like the RCA Synthesizer have removed once and for all any problems of unplayability. The horizons were most impressively stretched by Mr. Babbitt; let us hope that he can point the way for his colleagues on this program, and for whoever else may care.—Alan Rich

OBITUARIES

James Melton Dies at 57

New York.—One of the most popular tenors of radio, television, concert, opera and movies, James Melton died of lobar pneumonia at Roosevelt Hospital on April 21.

Mr. Melton was born in Moultrie, Ga., in 1904. As a young man he worked as an auto mechanic before studying law at the University of Florida. While at the University his singing in the chapel was heard by the president of the college, who advised him to take up music as a career, much to the displeasure of Mr. Melton's father.

His musical studies were pursued at the University of Georgia and at Vanderbilt University.

Arriving in New York in 1927, Mr. Melton vowed he would "make good on Broadway." One month later he went to audition for the late "Roxy" Rothafel, head of the Roxy Theatre. Mr. Rothafel refused to hear the young singer, so Mr. Melton sang outside of his office and created such a disturbance that Mr. Rothafel emerged to find out what was going on. He liked Mr. Melton's voice and hired him to appear as one of Roxy's Gang.

From then on Mr. Melton's career advanced with astonishingly rapid progress. After his successes on Broadway he made a National and European tour with the Reveler's Quartet, and in 1934 he toured 28 cities with George Gershwin. He also began to make his increasingly numerous recitals of popular and serious songs, both in concert and on the radio. In 1937 he went to Hollywood and soon appeared in *Stars Over Broadway*, *Melody for Two*, and several other films.



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He achieved his greatest popularity and success in the 1940s. During that time he became one of the leading tenors on the larger network shows, such as the *Texaco Star Theatre*, *The Telephone Hour* and the *Harvest of Stars*.

In 1942 he made his debut at the Metropolitan Opera as Tamino in *The Magic Flute*. His comment on this event in his career was that it was "just too much for a country boy to ask." Melton remained with the company until 1950, during which time he sang such roles as Pinkerton, Alfredo and Des Grieux (Massenet's *Manon*).

In 1948 he sang at the Republican National Convention and in 1951 and 1952 he produced his own television program, *The Ford Festival Show*.

Melton's repertoire included over 4,000 songs. He once explained that the main difference between singing on radio and in concert was not so much a matter of feeling as technique. "In concert you sing closer to the vest", he was once quoted as saying; "Over the air you treat the microphone as though it were somebody's ear."

His youthful interest in cars found its outlet in a collection of old automobiles which was once valued at over \$300,000. He built a museum for this collection on his Connecticut farm. They were sold last year.

During his career in radio, television and movies, his voice came to be known and loved by the entire country, and his many records were all best sellers. Once, while reviewing his past rise to success, he said that he had "gotten all the breaks".

VACLAV TALICH

Prague. — Vaclav Talich, Czechoslovakian conductor, died here March 16 at the age of 78. He was formerly head of the Czech Philharmonic, a post he left in 1941 to become head of the National Theatre Opera here. He was dismissed from this post at the end of the last war and became head of the newly formed Slovak Philharmonic. He was primarily known in this country through his recordings.

LEOPOLD SACHSE

Englewood Cliffs, N. J. — Leopold Sachse, former stage director of the Metropolitan Opera, died here April 3, at the age of 81. A native of Berlin, he studied there, and at the Cologne Conservatory and in Vienna. He began as a singer, performing virtually all the Wagnerian bass parts. At the age of 27, he became director of the Münster State Theatre, also lecturing on voice and diction at the University of Münster.

He became manager of the State Theatre in Halle in 1915, at a time when its conductors included Richard Strauss and Hans Pfitzner. He remained there until 1922 when he was appointed director of the Hamburg Opera, a post he retained until 1932.

In this country, Mr. Sachse served on the faculties of the Juilliard, the

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American Theatre Wing, and the Academy of Vocal Arts in Philadelphia. He also joined the staff of the Metropolitan Opera as stage director where he remained until 1955.

WILLIAM J. FINN

Bronxville, N. Y.—The Rev. William J. Finn, founder and former director of the Paulist Choristers of Chicago and of New York, died here March 20 at the age of 79. He founded his first Paulist Choristers in Chicago in 1904 and his choral groups were well known for their performances of 16th-century music.

He was born in Boston and ordained in 1906. His choirs toured the United States, Canada and Europe. His compositions include original choral pieces and arrangements of carols and other traditional music. He wrote several books including an autobiography, books on choral conducting, and a volume on child voice training. He was a member of ASCAP.

ANGELA WESCHLER

New York.—Angela Weschler, noted pianist and teacher, died on March 24 after a short illness. Mme. Weschler came to this country from Vienna in 1938 at the invitation of the New York College of Music, where she had since then been a member of the artist faculty, and recently chairman of the piano department.

Mme. Weschler, who was awarded the title of Professor by the President of Austria, studied piano in Vienna with Caecillie Frank, among others. She secured her State Diploma in piano from the Vienna Board of Education, and was for a time chairman of the piano department of the Vienna Conservatory. She served as judge in international piano contests both here and abroad, and appeared with the Vienna Philharmonic and in recitals throughout Europe before her arrival in the United States.

Among concert pianists trained by Mme. Weschler in this country are Sondra Bianca, Heinz Hammerman, Thomas Darson and Felice Takakjian.

The pianist is survived by her husband, Henry Weschler; a son, Erwin Weschler of Los Angeles, whose wife is the daughter of Ernst Toch; and a daughter, Mrs. Maria Fiewel of New Rochelle.

GEORGE DE CUEVAS

Cannes. — The Marquis George de Cuevas, ballet impresario and choreographer, died here March 22 at the age of 75. He was born in Santiago, Chile, in 1885, and in 1927 married Margaret Strong, granddaughter of John D. Rockefeller. He founded his ballet company in 1944 as the Ballet International. It later became famous as the Ballet du Marquis de Cuevas. Its most notable success was a new and spectacular production of *The Sleeping Beauty*, which opened in Paris, Oct. 28. He became an American citizen in 1940.

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Baldwin Piano Pianist

ELEANOR STEBER
Soprano

CAMILLA WILLIAMS
Soprano



service is our ethic

another "FIRST" for United.....

Announcing a unique new
RESIDENT BUYING SERVICE



As we begin our second year of servicing audiences in the fields of concert, theatre and jazz, we proudly announce the addition of an important and unique service.

Already functioning as the exclusive artist buying representative for America's oldest and most distinguished summer festival, Chautauqua, New York, United is in a position to equitably represent in the artists market, various auspices engaged in concert presentation, including:

SYMPHONY ORCHESTRAS
INDEPENDENT CONCERT SERIES
FESTIVALS
UNIVERSITIES AND COLLEGES
MUSIC CLUBS
INDUSTRIAL PRESENTORS

We invite the use of the specialized services of our experienced staff, whose wise counseling will eliminate—for auspices not located in the center of the entertainment industry—needless expense, and the manifold problems incurred in booking and dating artists and attractions.

Our service fee does not relate to artists' prices. We will welcome your inquiries as to how this fresh, new UNITED RESIDENT BUYING SERVICE may best serve you.



United Performing Arts, Incorporated



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